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UNIVERSITY OF SUSSEX

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DPhil in Musical Composition

Portfolio of Musical Composition:

Integration in Music:

**Controlling Diverse Methods of Expression within
the Context of the Globalisation of Musical Culture**

March, 2010

UNIVERSITY OF SUSSEX

Benjamin Oliver – DPhil in Musical Composition

Portfolio of Composition:

**Integration in music: controlling diverse methods of expression
within the context of the globalisation of musical culture**

SUMMARY

Musical culture is increasingly globalised and technology allows us to engage with an evermore diversified range of musical approaches, traditions and sound-worlds. How composers react to this diversity of musical approaches is an important theme in contemporary composition. My approach to composition within this globalised situation has been to focus on the notion of 'integration' and creating structurally consistent score-based frameworks. I have composed a portfolio of work that reflects the central focus of 'integration', concentrating on three inter-related research areas:

1. Exploring how one can integrate or frame improvisation and/or electronics into notated structural frameworks.
2. Exploring the use of technology to translate or integrate material generated through improvisation into notational practice.
3. Developing a coherent and individual technique and aesthetic that draws on structural influences from a range of musical idioms, but never resorts to cliché or pastiche.

My exploration of integration in writing the compositions in this portfolio has been primarily technical. I am fundamentally interested in the 'nuts and bolts' of composition, how musical materials can fit together and interact. Therefore although the character and substance of the different materials I engage with is important, my foremost preoccupations when composing are the formal and technical aspects such as: structure and proportion; pitch and rhythmic organisation; orchestration technique; the use of extended notations; and compositional processes such as abstraction, permutation and rotation.

As I outline in my commentary the composition in this portfolio reflects my aesthetic position that working with an eclectic range of musical materials and diverse methods of expression such as improvisation and electronics is not an end-in-itself. By integrating diverse musical influences I am not trying to create a pluralist synthesis of different semantic paradigms, but aim to find my own innovative, coherent and consistent compositional approach.

Statement

I hereby declare that this portfolio of compositions and commentary have not been and will not be, submitted in whole or in part to another University for the award of any other degree.

Signature:.....

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List of Portfolio Works and Recording Details

Recordings are submitted on five CDs that correlate to a chapter or chapter section. All recordings are of live performances except for the MIDI version of *Hidden Games*. Scores for all works are included in the portfolio except for *soft/SOFT*, which is an acousmatic work for two loud speakers.

CD 1a

Chapter 1a

1. *Jalapeño Slammer* 13:58
performed by 'Dan Stern's Woodwork' as part of the London Jazz Festival, November 2008.
2. *Fasten Your Seatbelts* – Introduction and Section 1 16:49
3. *Fasten Your Seatbelts* – Section 2 9:45
4. *Fasten Your Seatbelts* – Section 3 13:09
5. *Fasten Your Seatbelts* – Section 4 9:05
48:48
performed by the 'Ben Oliver Quartet' as part of the Soundwaves Festival, Brighton, June 2007.

CD 1b

Chapter 1b

1. *soft/SOFT* (part 1) 4:38
2. *soft/SOFT* (part 2) 4:32
3. *again and again* 18:28
performed by Ben Oliver at the 'Beckett and Music Symposium', University of Sussex, February 2009.
4. *Interplay* (first performance) 9:44
5. *Interplay* (second performance) 8:28
both performances by Anna Durance (cor anglais) and Ben Oliver (live electronics), first performance University of Sussex, April 2009, and second performance Kingston University, September 2009.

CD 2

Chapter 2

1. *Schism* 10:39
performed by 'Labyrinth' at the University of Huddersfield, October 2008.
2. *Horizontal* 5:02
performed by 'The Manson Ensemble' at the Royal Academy of Music, March 2008.

CD 3

Chapter 3

1. *War with Terror* 3:06
performed by 'orkest de ereprijs' at a workshop at the University of Sussex, April 2007.
2. *Jagged Curves and Smooth Cracks* 7:09
performed by the LS6 Ensemble at St. Alfege Church, Greenwich, April 2007.
3. *Suppressing Repression* 7:30
performed by the 'Ostravská banda' at the Ostrava Days Festival, Czech Republic, August 2009.

CD 4

Chapter 4

1. *Hidden Games* (MIDI version beginning to figure 19) 10:27
2. *Hidden Games* (MDI version figure 19 to figure 37) 13:08
3. *Hidden Games* (MIDI version figure 37 to the end) 9:42
- 33:17
4. *Broken Society* 2:58
performed by 'orkest de ereprijs' at the International Composers Meeting 2010, The Netherlands, February 2010.

Introduction

Musical culture is increasingly globalised and technology allows us to engage with an evermore diversified range of musical approaches, traditions and sound-worlds. How composers react to this musical diversity is an important theme in the field of contemporary composition. Austrian composer Bernhard Lang points to a 'style explosion' in the mid-1990s that he attributes to the market taking over the 'management of stylistic idioms' and the development of 'internet compression streaming'.¹ Lang asserts that 'young composers' were therefore 'able to construct pieces...by assembling the available samples from the now open archives, the supermarket'.² Lang bemoans the loss of individuality and the 'personal style' or 'signature' within this cultural situation, but welcomes the resulting freedom and that composers could play 'with the existing stylistic paradigms like a set of lego'.³

This portfolio represents my compositional response to the stylistic freedom inherent in new music today. The works are a reflection of the diverse influences on my musical development and therefore individual set of preoccupations. Georgina Born and David Hesmondhalgh question the notion of a 'fixed and unitary' 'musical subjectivity', pointing to the 'ubiquity of music in the mass-mediated world' and our engagement with a 'number of different musics' as reasons for how 'several musical "identities" may inhabit the same individual'.⁴ I identify with this notion of 'fragmented' 'musical subjectivity' as I often feel musically nomadic or restless in that I don't quite belong to any particular musical tradition, rather I inhabit a space between different 'musical identities'.

¹ Bernhard Lang, 'Style and Idea IV', 5, downloaded from the composer's website: <http://members.chello.at/bernhard.lang/publikationen/Bernhard_Lang_Style_and_idea_IV.pdf>, (accessed 10 July 2009).

² *ibid.*, 5.

³ *ibid.*, 5.

⁴ Georgina Born and David Hesmondhalgh (eds), *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (Berkeley: University of California Press, 2000), 33.

I have studied as a contemporary composer for many years but I am also a jazz and contemporary pianist and a conductor. I have worked within, and am influenced by an eclectic range of musical idioms and traditions. I am as comfortable conducting Debussy or Beethoven, playing Rhodes piano in a trip-hop band, or playing piano in a contemporary music ensemble. Moreover as a twenty-eight year old avid recording (CD and latterly mp3) collector my musical listening habits and preoccupations have been partly shaped by the 'style explosion' that Bernhard Lang alludes to. My listening interests include J.S. Bach, Nirvana, Radiohead, Louis Andriessen, Bernhard Lang, Ella Fitzgerald, Igor Stravinsky, Wolfgang Mitterer, Steve Coleman, Magnus Lindberg, Miles Davis, Vinko Globokar, Frank Zappa, Chris Bowden, Herbie Hancock, Charles Ives, Christophe de Bezenac, Brian Ferneyhough, Buena Vista Social Club, Jonathan Harvey, Oscar Peterson, Nick Cave and Louis Andriessen. My composition is necessarily influenced by these diverse musics. How could I escape them, even if I wanted to? This is not to say that influence is always perceivable or 'concrete'. As Brian Ferneyhough asserts 'sometimes one can be decisively influenced by a simple attitude of optimism or creative energy without identifying with the ultimate product'.⁵

My approach to dealing with these multifarious influences within the context of the free globalised musical situation has been to focus on the notion of 'integration'. I understand 'integration' to be combining or bringing together different musical structures, elements or practices that are often thought of as separate. I work within and am influenced by various musical traditions and I am interested in exploring how different musical structures and practices can interact and work together coherently. The compositions in this portfolio explore three inter-related research areas relating to the central theme of integration:

1. Exploring how one can integrate or frame improvisation and/or electronics into notated structural frameworks.

⁵ Brian Ferneyhough, ed. by James Boros and Richard Toop, *Collected Writings* (London: Routledge, 1995), 236.

2. Exploring the use of technology to translate or integrate material generated through improvisation into notational practice.
3. Developing a coherent and individual technique and aesthetic that draws on structural influences from a range of musical idioms, but never resorts to cliché or pastiche.

My exploration of integration in writing the compositions in this portfolio has been primarily technical. As will become clear in this commentary I am fundamentally interested in the ‘nuts and bolts’ of composition, how musical materials can fit together and interact. Therefore although the character and substance of the different materials I engage with is important, my foremost preoccupations when composing are the formal and technical aspects such as: structure and proportion; pitch and rhythmic organisation; orchestration technique; the use of extended notations; and compositional processes such as abstraction, permutation and rotation.

I identify closely with Brian Ferneyhough’s assertion that ‘young composers’ should ‘try to form some sort of critically aware synthesis’ from the ‘inevitably fortuitous collection of impressions’ which we collect.⁶ While I would refrain from defining my work as a ‘synthesis’⁷, I aspire to compose music that is ‘critically aware’ of the different influences and musical practices evident in my compositional methodologies. I also want to draw on the ‘fortuitous’ eclectic musical background I outlined previously.

By integrating various musical structures and working with diverse methods of expression such as improvisation and electronics I am not trying to create a pluralist synthesis or collage of different semantic paradigms. Relativist ‘supermarket’ pluralist composition cannot be an end in itself; in this sense I agree with John Croft’s claim that eventually ‘the frisson of colliding codes’ in ‘*stylistic eclecticism*’ simply ‘solidif[y] into

⁶ *ibid.*, 220.

⁷ Due to the dubious colonialist implications of the word synthesis relating to Stockhausen’s ideas on ‘Weltmusik’, which I discuss immanently.

stylistic orthodoxy'.⁸ Eclecticism for the sake of eclecticism is, in my opinion, a cultural cul-de-sac. Neither do I, however, associate myself with what Björn Heile describes as 'Stockhausen's self-aggrandising claim of being able to synthesise the world's musics into a higher unity'.⁹ Stockhausen makes dubiously colonial claims that following the 'intermingling and integration of all the earth's musical cultures', composers such as himself will be able to develop 'original forms as a contribution to harmony between all cultural groups'.¹⁰ He gives a 'number of [his] compositions' as examples of these hybrid 'symbiotic forms'.¹¹ As I will seek to demonstrate from examples in my own work I am not interested in such universal designs but merely want to extend my own compositional methodologies by integrating, abstracting and re-contextualising musical structures evident in music from the Western 'classical' tradition, and in other musical idioms such as jazz or funk. My technical approaches to structural influence are related more to the music and ideas of Igor Stravinsky, György Ligeti and Louis Andriessen than the utopian integrationist claims of Stockhausen. I do not claim to be at the top of a cultural hierarchy or at the forefront of musical progress but simply engaging critically with diverse musical materials.

Each chapter of this commentary will focus on one of the three research areas relating to my technical preoccupation of integration. In chapter one I will provide examples of how I have integrated improvisation and electronics into structural frameworks using extended notations, focussing in particular on the notion of performer specificity. In the second chapter I will examine how I used technology to integrate or translate ideas generated through my piano and Max/MSP improvisational practice. In

⁸ John Croft, 'Fields of Rubble: On the Poetics of Music after the Postmodern', in Björn Heile (ed.) *The Modernist Legacy: Essays on New Music* (Farnham: Ashgate Publishing Limited, 2009), 25-38: 27.

⁹ Björn Heile, 'Transcending Quotation: Cross-cultural Musical Representation in Mauricio Kagel's *Die Stücke der Windrose für Salonorchester*' (doctoral dissertation downloaded at the author's website: <<http://www.sussex.ac.uk/music/documents/thesis.pdf>>, University of Southampton, 2001), 37.

¹⁰ Karlheinz Stockhausen, (trans. Tim Nevill), 'WELTMUSIK (World Music)', 1973, 6, downloaded as a PDF from <www.stockhausen.org/world_music.pdf>, accessed 15th October, 2009.

¹¹ *ibid.*, 6.

the third and fourth chapters I will provide examples of how I have adopted and re-contextualised techniques and structural ideas from different musical idioms including: classical and total serialism; contemporary jazz; funk; and Cuban music. I will contextualise my approach to integration in relation to particular composers and their relationships to influence. I will assert that the wide range of influences and methodological approaches evident in my music is a reflection of my diverse educational experiences, musical performing experiences and listening habits. I am a well-educated, middle-class, British/European composer and in many ways my music is a reflection of my cultural and socio-economic background.

Chapter 1

Integrating Improvisation and Electronics into Score-based Frameworks

1a Integrating Improvisers into the Notated Score

Jalapeño Slammer – Fasten Your Seatbelts

Evan Parker insists that ‘if anyone in the production of a music event is dispensable’ then ‘it is the score-maker, or the “composer” as he is often called’.¹² Parker’s “ideal music” is ‘played by groups of musicians who choose one another’s company and who improvise freely in relation to the precise emotional, acoustic and psychological...conditions’ at the time of the music event.¹³ While I can identify to an extent with Parker’s somewhat idealistic point of view I have often felt a sense of frustration at the lack of structure and formal development when performing or listening to free improvisation performances (live or on record). I have had absolutely fantastic experiences undertaking scoreless improvising with long-term collaborators such as clarinettist David Bennett. I have also been spellbound by improvisers such as Christophe de Bezenac or John Tilbury, but these great performances are outweighed by copious examples of what I perceive to be musical self gratification. On many occasions I would agree with composer and pianist Anthony Davis’ assertion that “free” or “open” improvisation has become a cliché, a musical dead end’.¹⁴

While Davis’ response was to turn towards ‘precise notation to insure that the improviser is consciously...tuned into the overall structure of a piece’¹⁵,

¹² Evan Parker quoted in Derek Bailey, *Improvisation: Its Nature and Practice in Music* (New York: Da Capo Press, 1993), 81.

¹³ *ibid.*, 81.

¹⁴ Anthony Davis, liner notes to *Episteme*, Gramavision GR 8101, quoted in *Audio Culture: Readings in Modern Music*, eds by Christoph Cox and Daniel Warner (New York: Continuum, 2007), 250.

¹⁵ *ibid.*, 250.

my own approach has been to explore how I can integrate improvisation into score-based frameworks by loosening my control of certain elements of the musical discourse. I am interested in 'harness[ing] the energy that is generated by improvising musicians'¹⁶, in acting as a facilitator for musical expression. My aim has been to retain control of the overall proportions and formal structures of works while ensuring the improvisers are not mere puppets for my artistic vision.

My approach to framing and creating structured contexts for improvisation is exemplified in several of the works in this portfolio including: ***Jalapeño Slammer*** for jazz sextet; ***Fasten Your Seatbelts*** for clarinet/bass clarinet, electric cello, electric guitar, keys and pre-recorded electronics; and ***again and again*** for prepared piano and live electronics.

Jalapeño Slammer was the outcome of a commission to write a new piece for 'Dan Stern's Woodwork' for the London Jazz Festival. The score was constructed with the specific strengths and weaknesses of the jazz sextet members taken into account. This notion of performer specificity is an important concern when integrating improvisers into notated frameworks. For example the drummer in Dan Stern's group, Laurie Lowe, is uncomfortable reading notation and requested that I wrote him a rhythmic guide and structural outline of the piece rather than a strictly notated part.¹⁷ Accordingly I wrote a minimal drum part, simply indicating the basic bar and rhythmic structuring. This pragmatic approach to notation developed through discussions with the musician facilitated the situation where the most flexible and dynamic musical result could be achieved. I was pleased with how Lowe drummed in the performance, it would have been impossible and counterintuitive to have notated the exact patterns he played. Importantly, however, Lowe still needed a notated part to co-ordinate him with the rest of the ensemble, the score provided a structural framework for his creativity. Indeed all members of the sextet

¹⁶ Description of Vinko Globokar's approach to using improvisation in *Ausstrahlungen* by John Warnaby in 'Vinko Globokar: Revaluing a Phenomenon', *Tempo*, 240 (2007), 4.

¹⁷ He also requested a midi version of the full ensemble parts to practise with.

were engaged with notation of some description throughout the performance.

The first system of the score (example 1.1) reveals a number of the different notations I employed in the first section of the piece. Although given a wide range of freedom the accompanying players must follow certain limiting notations including: pitch rows that give a context for the bass soloist; text descriptions that indicate the type of sonorities or instrumental techniques they should explore and their individual function within the ensemble; simple graphic notations that indicate the relative density they should play; and traditional notations such as dynamic markings. The limitation of certain parameters ensures an overall shape for the section but there are evidently a tremendous range of possible musical outcomes. For example, I give no indication of the expected duration of this section. This key aspect is dependent on factors such as the atmosphere at the performance and the creativity and intuition of the musicians. Example 1.2 provides a rather more constrained example where I use detailed traditional notation to closely define the musical discourse. In the second solo section of *Jalapeno Slammer* (example 1.3) the bass clarinet and double bass riff provides the foundation for the piano (later group) improvisation with the jazz chord notation denoting the harmonic field. The notation here provides the framework which supports the extended freedom afforded to the soloist(s) and the drummer.

Jalapeno Slammer

for Dan Stern's Woodwork

Free ♩ = around 65

Key clicks and air sounds
Support the bass solo and interacting with the drums and saxophone
occasional sharp accented attacks which interact with saxophone and trumpet

Ben Oliver, 2008

Flute

pp

Tenor Saxophone in Bb

pp

Very free (solo) - note durations only a guide of gesture and style-
Develop these ideas into a bass improvisation which gradually builds in dynamic and intensity towards the riff
Use slides to join notes

Bass

p

use pitches:

Sparse atmospheric impro - use brushes on cymbals- bow on cymbals?
Some sense of internal rhythm but never clear - density indicated by graphics
Occasional sharp accented attacks which interact with saxophone and trumpet

Drum Kit

pp

Example 1.1 – The various notations in the first system of *Jalapeno Slammer*

G

Fl.

T. Sax.

B. Cl.

Pno.

Bass

Dr.

mf

ff

with bass

with w.w.

$D\Delta(b5)$

$E^b\Delta(b5)$

$E\Delta(\#5)$

Fm

Example 1.2 – Page 7 of *Jalapeño Slammer*

O

FmΔ#13 (b9) Be-bop fast itchy solo joining piano from sax or trumpet - other player join in with solo at some point as it builds

GmΔ#13 (b9) Be-bop fast itchy solo joining piano from sax or trumpet - other player join in with solo at some point as it builds

GmΔ#13 (b9) with bass - solid

FmΔ#13 (b9)

FmΔ#13 (b9)

FmΔ#13 (b9)

repeat 7x drum cue out

D.S. (§) al Coda

p - mp - mf - f - ff

p - mp - mf - f - ff

mf - f - ff

mp - mf - f - ff

bass/b. cl. riff - join in if you want)

mf - f - ff

mp - mf - f - ff (birdland?_

Example 1.3 - Page 22 of *Jalapeño Slammer*

These examples illustrate some of the procedures I adopted to integrate improvisation into score-based frameworks when writing for a commission for a pre-existing group of jazz musicians. I tailored the notation and my compositional approach towards their knowledge and experience of working within notated and improvisatory contexts. This pragmatic approach to performer specific composition allowed me to retain control over the overall formal design, character and trajectory of the material, while harnessing the creativity, musical sensibilities and skills of the specific musicians involved.

Fasten Your Seatbelts was composed for my own quartet, which I formed especially for a performance at the Soundwaves Festival 2007. My knowledge of my quartet's individual playing styles, skills and performance interests greatly informed my compositional choices, allowing me to successfully integrate the performers and pre-recorded electronics within a limited rehearsal period. Writing for specific performers rather than generic instrumental ensembles is also evident in John Zorn's compositional approach. He claims to pick his groups in the 'Ellington tradition', where 'the selection of the people' and the 'chemistry' of the ensemble, rather than the combination of instruments are the key concerns.¹⁸

I adopted various approaches to retain control over the proportion, formal structure and development of *Fasten Your Seatbelts*, while at the same time letting go of certain elements of the musical discourse including: constructing a detailed score that forced limitations on the improvisation using a wide array of different notations; creating an intricate electronic soundtrack which provided a constant music reference point; directing the pre-performance rehearsals; and interacting with the quartet in the performance through my piano and electric piano playing and on-stage direction.

¹⁸ John Zorn quoted in Derek Bailey, *Improvisation: Its Nature and Practice in Music* (New York: Da Capo Press, 1993), 77.

I built the electronic soundtrack from samples and extended improvisations recorded in sessions with the cellist and guitarist, as well as multiple recordings I made on the piano and with samplers. I decided to limit the source sounds for the electronic soundtrack to recordings of the actual live performers in order to achieve a sense of sonic cohesion, or integration, between the soundtrack and the live instruments. I wanted to avoid the electronic or not-electronic scenario often apparent with works that align live players with pre-recorded electronics.

Example 1.4 is a scan of one of the notation sheets I asked the cellist to interpret in a session. I used 'notated' improvisation to collect materials which I could then work with electronically using effects (e.g. ring modulation, delay, reverb), juxtaposition and looping. In this session I collected around fifty different percussive sounds, which I later used in 'cello drum-machines' which I built in Logic Pro using 'Ultrabeat'. I also designed other midi 'instruments' using the 'EXS-24' sampler in which I could trigger and manipulate various 'cello samples using a midi keyboard.

The only electronic sounds in *Fasten Your Seatbelts* that were not generated from recordings or samples of the live performers were recordings of Noam Chomsky discussing the Iraq War previous to the invasion in 2003. I chose to use the Chomsky speech recordings as I was particularly angry at this time about our illegal invasion into Iraq. I do not regret using these samples but appreciate that using speech audio samples in this way could be critiqued in 'Adornian' terms as 'didactic' or 'authoritarian'.¹⁹ It could be dismissed as 'political or propaganda art' that 'tells the audience what to think' rather than aspiring towards the 'greatest art' which is 'autonomous', art which is 'not prescriptive but allows for freedom of response'.²⁰ In many ways I agree with this critique and have not used audio samples in the same way since these two works, but my use of Chomsky was done with the best of intentions. I did not necessarily want to be 'prescriptive' but rather use Chomsky's words to articulate my

¹⁹ Andy Hamilton, *Aesthetics and Music* (London: Continuum, 2007), 178.

²⁰ *ibid.*, 178.

concern about what had happened. The audience were free to form their own opinions.

SECTION 1 - Piano sounds. (1)

$\text{♩} = 54.$ 5 *piano* 30/32. 60 83 168.

Harmonic Field
on piano

Scrapes
Glissandi on strings - becomes more agitated.

introduce pitches

repeated F muted sound - half repeating.

jazz chords emerge - v. pretty.

becomes more agitated

4 =

Scrapes - sparse & ugly.

flux/pizz. call/legno.

quick col legno bursts of sound.

Portato pizz. on F

30/31. high melody? - use pitches - interact with pn. (p)

OR/AS WELL. low double/triple stops - suggested not definite chords

pizz.

60

return to idras from bar 5. +

angry agitated arco bubbling - very quick notes within a augmented 4th pitch span

83. $B^b_m(-9/11)$ $G_m^7(-5)$ $E^7\#9$ $C_m^{\#5}A^b$ B^b/c $D^{\#} \text{ with } E^b$

B^b/c $D^{\#}E^b$ B^b $D^{\#} B^b D^{\#} B^b$ $D^{\#} B^b$ $B^b_m(-9/11)$ $G_m^7(-5)$

Example 1.4 – Improvisation sketch for the 'cello recording session for *Fasten Your Seatbelts*, December 2006

Example 1.5 illustrates some of the notations I employed to construct the score for *Fasten Your Seatbelts* including: conducting flag notations derived from Lutoslawski's flag techniques²¹; boxed numbers to indicate

²¹ Photo 1 illustrates me giving a conducting flag direction in the performance.

the percentage of time the players should aim to improvise; motives given as the basis for improvisation; jazz chord notation; and text descriptions.

2 (58.2) (4.15) (5.10) 3 (77) (5.37) $\text{♩} = 54$

Cl. **ff** **IMPROVISE - work independently**

El. Cello **ff** **IMPROVISE - work with guitar and electronics using the following techniques:**
 Scrapes - sparse and ugly Quick col legno bursts of sound Angry agitated arco - bubbling within aug. 4th pitch span
 Use distortion or other electronic manipulation if it works musically

El. Gtr **f** **IMPROVISE - work with cello and electronics using the following techniques:**
 Scrapes - sparse and ugly Distorted chords using vibrato arm Pick-up noise - agitated
 Use distortion or other electronic manipulation if it works musically

Live Keys **mp** Rhodes in right hand move gradually to: **f** Piano: with dampener on F string

Elec. (GUITAR SCRAPING) **f** ACOUSTIC CELLO IMPROVISATION: Scrapes/Bartok pizz./Col Legno Angry agitated arco (bubbling)

(PIANO HAMMERED HARMONICS)

ACOUSTIC CELLO: **pp** tiny interjections

LEGATO ACOUSTIC CELLO MELODY DOUBLED AT THE OCTAVE + PIANO C

Example 1.5 – Different notations from page 3 of the full score of *Fasten Your Seatbelts*



Photo 1 – My quartet at the performance of *Fasten your Seatbelts*, Soundwaves Festival, 2007.

In my opinion my approach to integrating improvisation and electronics in *Fasten Your Seatbelts* was successful because I was the arbiter and decision maker from the initial conception of the piece in October 2006 to the performance in June 2007. Larry Ochs asserts that composers 'working in structured improvisations' must 'balance [their] desire for control with [their] desire to provide a vehicle for the players'.²² I consciously relinquished control over certain aspects of the work, allowing the quartet to bring their intuition and creativity to the performance, but stepped back from letting them usurp my control over the formal structure. This resonates with Lutoslawski's use of aleatoric rhythmic structures in which 'the element of chance' does not 'affect in the slightest degree the architectural order of the composition'.²³ I do not claim like Lutoslawski to be able to 'foresee all possibilities which would arise within the limits set beforehand' or to have complete control of the 'pitch organisation', but through limitation I aspired to achieve the situation where 'even the least desirable...execution [of the notation]...should nevertheless be acceptable'.²⁴ The score of *Fasten Your Seatbelts* combined with the electronic soundtrack allows the musicians to bring their own voice to the work while the limitation 'guarantees that everything that may happen...will fulfil my [musical] purpose' or intentions.²⁵

²² Larry Ochs, 'Devices and Strategies for Structured Improvisation' in *Arcana: Musicians on Music* ed. John Zorn, (New York: Granary Books, 2000), 334.

²³ Witold Lutoslawski quoted in Ove Nordwall (ed.), *Lutoslawski* (Stockholm: Wilhelm Hansen, 1968), 88.

²⁴ *ibid.*, 88.

²⁵ *ibid.*, 88.

1b Integrating Improvisation and Live Electronics

SOFT/soft – again and again – Interplay

John Croft asserts that the ‘first question’ we should ask when it comes to using ‘new technologies in music’ is “‘Why?’”²⁶ My reasoning behind using pre-recorded electronics when creating *Fasten Your Seatbelts* was to create a structural framework for the live improvising musicians, I created a backdrop or soundtrack on which the live sounds could be superimposed. I found this process of aligning the score to pre-recorded electronics a somewhat restrictive manner of working however, and began exploring live electronic manipulation using Max/MSP. My aim was to develop reactive and interactive relationships between the human performer and computer, to integrate the live and electronic sound worlds.

The first piece I created using Max/MSP was ***SOFT/soft***, which was a collaborative inter-arts project with Dylan Robinson, Karen Schaller and Heather Thomas examining *Soft* for bass clarinet by Franco Donatoni. I composed two short acousmatic²⁷ pieces that book-ended a performance of *Soft*. I built the pieces by manipulating, granulating, convolving and filtering samples taken from various sources including: a recording of *Soft* by Heather Thomas; recordings of the other three collaborators reading sections of *Stirrings Still*²⁸ by Samuel Beckett; and other field recordings including paper scrunching and key clicks. I ‘improvised’ using Max/MSP to create electronic materials that I could then manipulate and organise with Logic Pro to create the final tracks.²⁹

²⁶ John Croft, ‘Theses on liveness’, *Organised Sound* 12, 59.

²⁷ Here I am accepting Hugill’s description of *acousmatic* music, which follows the use of Pythagoras’ term by Pierre Schaeffer, as being electronic music ‘in which the original source of the sound is not visually apparent, the immediate source being...loudspeakers’, see Andrew Hugill, ‘The Origins of Electronic Music’, in *The Cambridge Companion to Electronic Music*, eds. Nick Collins and Julio d’Escriván (Cambridge: Cambridge University Press, 2007), 9.

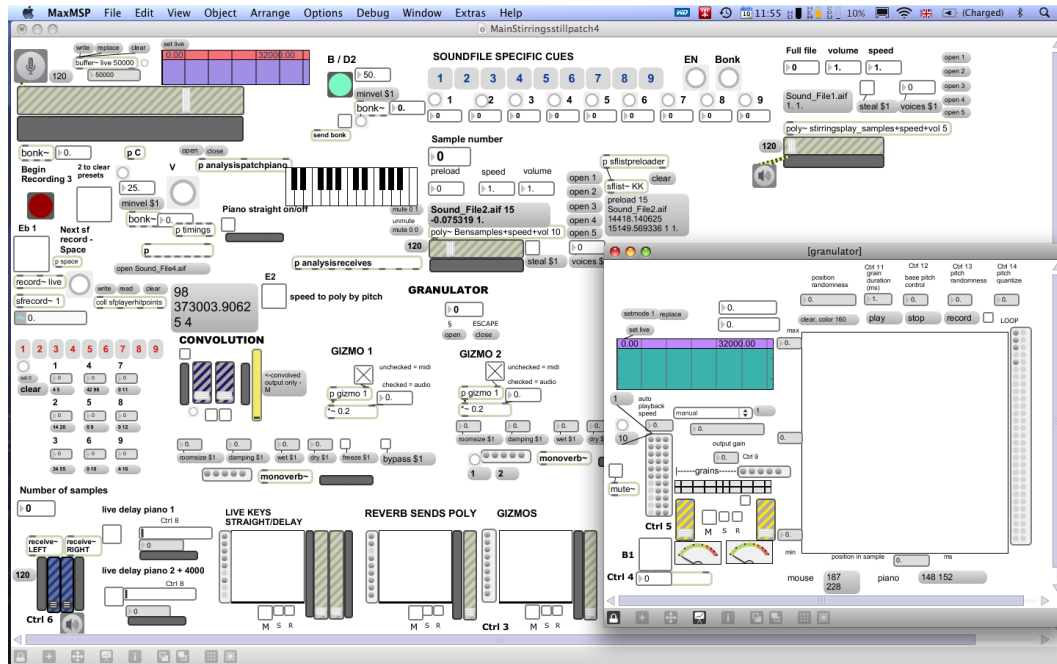
²⁸ Samuel Beckett, *Stirrings Still* (London: John Calder Publishers, 1999).

²⁹ There is no score for these works but the recordings are submitted.

Two works in this portfolio, *Interplay* for cor anglais and electronics and *again and again*³⁰ for improvising prepared piano and electronics, represent my work exploring the integration of live soloist and electronics. To try and ensure a connection between the live and electronic sonorities in both works I decided that all sounds produced by the computer would be generated from samples of the live instrument recorded in the actual performance. The live sound is recorded from the beginning of each of the works and samples from these recordings are then triggered and manipulated by data generated by analysis of the attack points, dynamic variation and pitch of the acoustic sound. The streams of data (lists) generated by this analysis of these various parameters (with the analyzer~ object) is used to control various aspects of the playback including: the speed and direction of samples; the volume; the frequency components allowed to pass through the FFT filters; delay time; and even different variables of granulation such as the position of a sample granulated or grain size. Example 1.6 is a screenshot of the Max/MSP patch for *again and again*, the left hand side is the recording section while the right hand side relates to the playback and manipulation. The piano was unamplified in *again and again* but in *Interplay* there is also some live signal processing, with reverb and harmonisation (using gizmo~) added to the amplified acoustic sound.

In composing these works I was interested in developing homogeneity between the live and electronic sounds by establishing timbral associations and interaction between the sound worlds which can be very clear such as triggers from heavy articulations, or more abstract such as in delay effects which are dictated by the pitch of the soloist. The electronic sounds are often quite different from the original source but the underlying connection of source ensures a homogenous sonic character.

³⁰ *again and again* is inspired by Samuel Beckett's *Stirrings Still* and reflects the stillness, atmosphere and repetition of Beckett's prose.



Example 1.6 – Screenshot of the Max/MSP Patch for *again and again*

Interplay was written for oboist Anna Durance and while there is some rhythmic flexibility afforded to the performer it is essentially a fully notated piece. I operated the laptop in the performance using the QUERTY keyboard and mouse, following a pre-determined part that designated the keyboard keys that should be pressed and parameters that should be changed with the mouse. The laptop part operator does not trigger or manipulate the playback of samples, merely changing parameters or turning different processes on or off. Therefore although I operated the laptop in the premiere it can be easily take on by somebody else who is Max/MSP proficient.

The score of *again and again* exhibits the most flexible notation of any work in this portfolio which is simply because I was the performer and laptop operator for the premiere. A different pianist would almost certainly interpret the notation in a different fashion but the score was intended for my use, it was performer specific. The pitch rows,³¹ gestural notations and

³¹ The pitch rows were created using Stravinsky's serial transposition-rotation method which is outlined in chapter 4 in relation to *Hidden Games*.

detailed midi and QUERTY keyboard instructions were crucial in giving me instigations to improvisation, with the score being the structural framework.

Interplay and *again and again* are rather different in character to many of the other works in this portfolio, specifically in relation to an absence of a fixed pulse. This is a reflection of using Max/MSP which I find rather cumbersome in relation to exploring pulse-based structures. Assimilating live electronic processes into my work has challenged me to explore musical pathways that I may not have done through instrumental composition alone. I have had to develop and adapt my approach to successfully integrate live electronics into score-based frameworks. My readiness to work with Max/MSP and the infinite variety of musical possibilities it allows has helped me to establish interesting relationships and connections between the live performers and computer. Integrating live electronic processing into my compositional and improvisational practices has offered another dimension to my musical vocabulary.

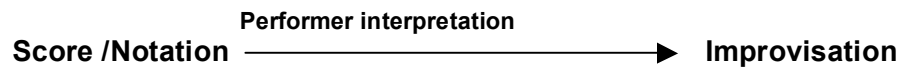
Chapter 2

Integrating Musical Materials Generated Through Improvisation into Score-based Frameworks

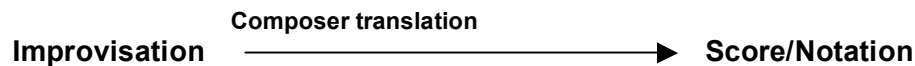
Schism – Horizontal

In this chapter I will outline some of my explorations into using technology to help me translate or integrate ideas into notated formats that were generated through my own improvisation, focusing on two works to illustrate my methodological approach: ***Schism*** for violin, bass clarinet and piano and ***Horizontal*** for flute, guitar and 'cello.³² The process of translating improvisation into notation is in a sense opposite to my engagement with created structural frameworks for improvisation discussed in chapter 1 as this diagram exemplifies:

Approach 1 (e.g. *Fasten Your Seatbelts*, *Jalapeño Slammer*)



Approach 2 (e.g. *Schism*, *Horizontal*)



According to Rzewski the 'most basic technique of composition is that of transferring information from short-term memory to long-term', translating or 'reforming an impulse' into a 'symbolic language'. Improvisation, on the other hand, is 'more like free association, in which ideas are allowed to express themselves without having to pass the...barriers erected by consciousness'.³³ My aim in writing ***Schism*** was to find a hybrid area where the translation and editing processes that Rzewski ascribes to

³² I also generated material for the first and final sections of *Hidden Games* with a similar methodological approach to *Schism*. I will discuss this work in detail in chapter 4 without focusing on the compositional approach being discussed presently.

³³ Frederic Rzewski, 'Little Bangs: A Nihilist Theory of Improvisation', *Current Musicology* 67/68 (1999), 378.

composition are applied to musical material generated through improvisation. I wanted to draw on my own improvisational practice in an intuitive and flexible way. I generated the musical material for *Schism* by improvising with a midi-keyboard into Logic Pro. I exported the resulting midi files into Sibelius where I created a coherent score for live performance. It is of course nothing new to improvise at the piano to help create notated compositions³⁴ but I was attempting to bypass the ‘barriers erected by consciousness’ that improvisation can help avoid while allowing myself the critical filtering of the notated score. By capturing musical ideas in-the-moment of expression the midi technology helped me to translate musical strategies developed through my improvisation practice into the symbolic language of traditional notation. I was not trying to write strictly notated music that sounded improvised, indeed complex notations used by composers such as Brian Ferneyhough would probably achieve this more effectively.

Louis Andriessen relates how he ‘planned the form [of *De Staaf*] – where choruses were to come in, the proportions, timing and so on’ but following these initial decisions he ‘wrote the piece completely freely, by playing and improvising’.³⁵ My own pre-compositional (or perhaps more precisely pre-improvisational) procedures for *Schism* were focused on three interrelated areas that gave me a frame of reference when undertaking the improvisation:

1. I brainstormed the modes of expression and timbral qualities I wanted to explore in the piece. These parameters were not exhaustive but included the ‘articulation classes’³⁶ I envisaged the different instruments exploring:

³⁴ There are numerous examples of composers who wrote at the keyboard including Bach, Beethoven, Stockhausen, and Stravinsky.

³⁵ Maja Trochimczyk (ed.), *The Music of Louis Andriessen* (New York: Routledge, 2002), 126.

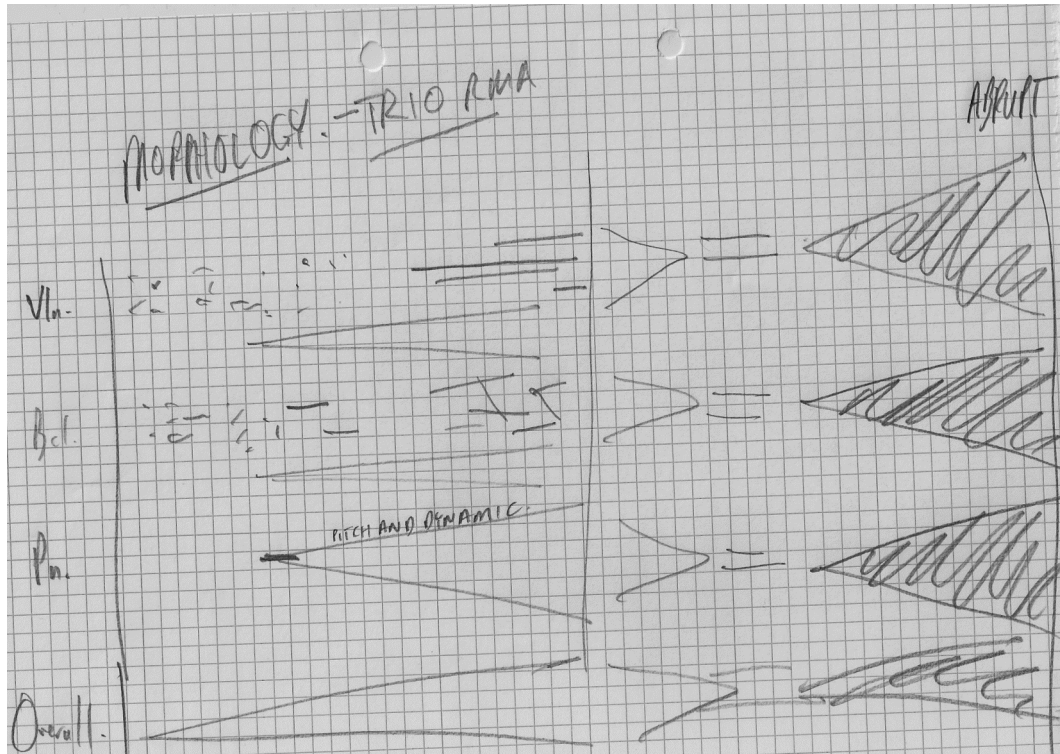
³⁶ Brian Ferneyhough’s description of different basic elements such as “pizzicato”, or “repeated note”, etc., quoted by Harry Halbreich in the liner notes of Berne String Quartet; *Brian Ferneyhough: Sonatas for String Quartet*; Red Seal (RL25141); 1977.

Modes of expression and gestural possibilities for instruments in the trio

Violin	pizzicato
	arco
	quick heel bowing
	sul tasto
	sul pont.
	col legno
	double stops
	amount of vibrato
Bass Clarinet	Spit/very staccato tonguing
	Tremelo/trills
	Sustained melodic material
	fp
	Wide timbral and dynamic range - different qualities different registers
Piano	Chords/single notes
	Staccato
	Rumbling at bottom of the piano
	Clusters – hand/arm
	Use extremes of the piano
	Flurrying jazz like melodic material which weaves and builds
	Surges from bottom to top of piano

2. My second pre-improvisational preoccupation was exploring the idea of creating a schism within the ensemble. Schism can be defined as the ‘division of a community into factions’.³⁷ The corporate ensemble sound in *Schism* forms a kind of community, but the three instruments are divided into three separate entities or ‘factions’ that thread through the musical texture in their own individual manner.
3. The final important pre-improvisational focus was the formal proportions of the piece. I sketched a morphology (shown in example 2.1), which provided an outline of how the piece would evolve in terms of tension and release (or activity and passivity).

³⁷ *The Concise Oxford English Dictionary*, ed. by H.W. Fowler and F.G. Fowler (Oxford: Oxford University Press, 1964), 1126.



Example 2.1 – Scanned morphology sketch of *Schism*
Horizontal axis = time; Vertical axis = density/activity/amplitude

I prepared the Logic file by setting tracks to representative midi sounds of the three instruments and then improvised the three parts of the trio in turn (violin, bass clarinet and finally piano). While the morphology and predetermined parameters helped me develop coherent material I also allowed myself to explore areas where my imagination and intuition took me. For example my original intention was to have an abrupt conclusion at the end of the work, but while improvising I was pulled towards the strident piano motives that dominate the final section. The pre-improvisational limitations I designed were important but my attitude towards 'rules' echoes Boulez who takes 'pleasure' in destroying rules he has invented, describing the process as a 'dialectical evolution between freedom of invention and the need for discipline in invention'.³⁸

The pitch and rhythmic processes in *Schism* were secondary concerns to the overall intentions of the composition. Although I gravitated towards

³⁸ Pierre Boulez, *Conversations with Célestin Deliège* (London: Ernst Eulenburg Ltd., 1976), 64-65.

specific interval construction, chords or syncopated rhythmic patterns, these concerns took a lower hierarchical position than the gestural quality of ideas. The interaction between the three threads of the corporate sound was more important than individual notes or harmonies.

The final process in composing *Schism* was translating the midi files collected in Logic Pro into a coherent score for live performance. This procedure is illustrated by examples 2.2, 2.3 and 2.4 that relate to the material in bars 85-86. Example 2.2 reveals how the midi files looked when initially imported into Sibelius. You can choose the smallest unit of quantization and for practical reasons I chose to take both the demi-semiquaver version shown in blue and the semiquaver version shown in yellow and then work with both forms of quantization.

Top staff(s) of each instrument (blue) = 1/16 quantise
Lower staff(s) of each instrument (yellow) = 1/8 quantise

H

Violin

Bass Clarinet
(at concert pitch)

Piano

Piano

Example 2.2 – *Schism* bars 85-86 original midi file imported into Sibelius

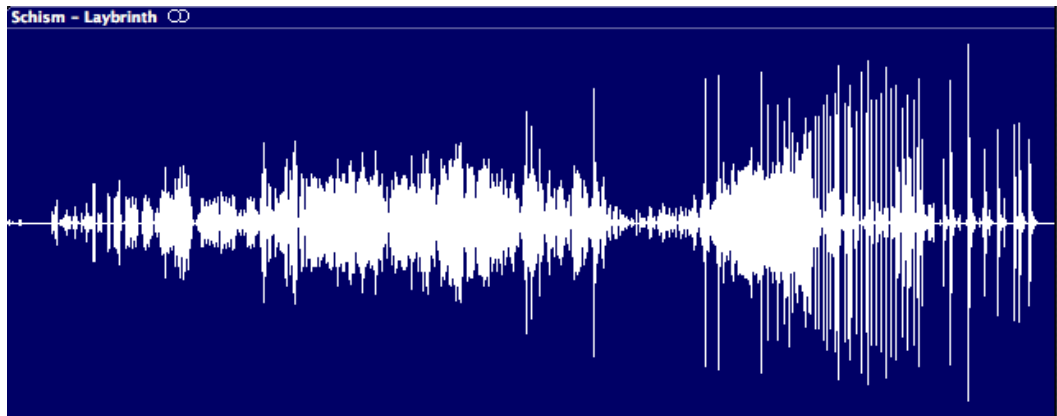
Example 2.3 is the same material but filtered to isolate what I determined to be the most important elements. I wanted to retain all the basic ideas from the improvisation but simplify the notation in order to communicate effectively to live instrumentalists.

Example 2.3 – *Schism* bars 85-86 midi after filtering

Example 2.4 is how the material appears in the final score. It is augmented to ensure clarity and I have added detailed dynamics and articulations.

Example 2.4 – *Schism* bars 85-86 as it appears in the score

Through critical filtering the material given by improvisation was transformed from an indecipherable mess into a coherent and detailed form. It is not a literal translation of the original improvisation but a considered, edited version. Although developing the score was a fluid and intuitive process I frequently referred back to my original pre-improvisational plans. The waveform view of the recording by the Labyrinth Ensemble³⁹ (example 2.5) illustrates that I managed to broadly achieve the outline of my original morphological diagram, excepting the strident piano sonorities in the coda.



Example 2.5 – Waveform view of the performance of *Schism* by Labyrinth
Horizontal axis = time; Vertical axis = amplitude

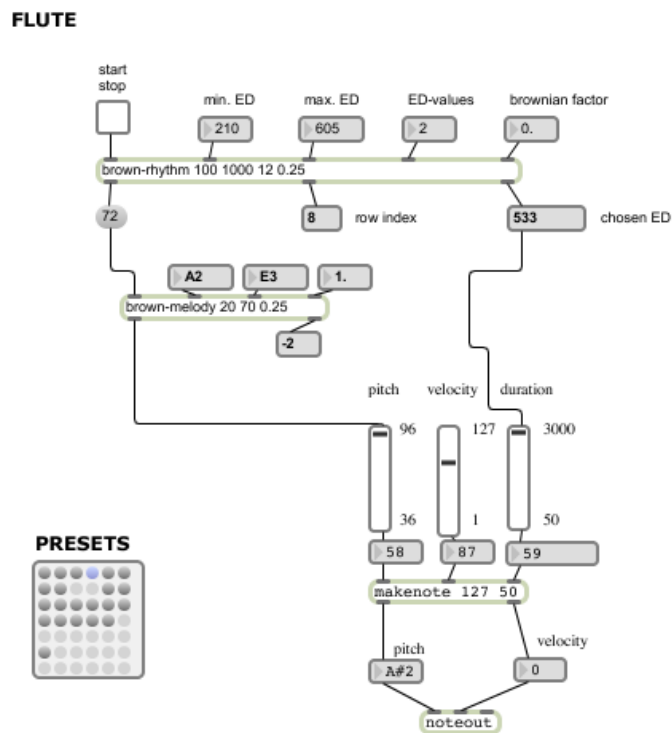
Horizontal was created in a rather similar way to *Schism* with the fundamental difference being that the material was generated using pitch and rhythm generators in Max/MSP rather than by piano improvisation. I ‘improvised’ the material into Logic Pro using a combination of the ‘brown-rhythm’; and ‘brown-melody’ objects designed by Karlheinz Essl for his Real Time Composition Library.⁴⁰ These objects generate ‘Brownian-movement-like’ rhythmic and melodic material.⁴¹ The material created is

³⁹ *Schism* was first performed by the ‘Gemini Ensemble’ at the RMA Student Conference 2008.

⁴⁰ <<http://www.essl.at/works/rtc.html>>, accessed 17th March, 2010.

⁴¹ Essl describes brown-melody: ‘Generates a brownian-movement-like melody within a given ambitus. The distance between two notes is determined by the brownian factor <0-

essentially random but the level of randomness is controlled by the parameters within which each object works. I developed a series of presets (example 2.6) with which I could automatically change these parameters so that I could control the generator (to a certain extent).



Example 2.6 - Max/MSP Patch for the generation of flute material for *Horizontal*

I linked Max/MSP with Logic Pro and recorded each of the three voices of the trio. I then followed a similar filtering process as outlined above for *Schism* to create the score (examples 2.7 and 2.8). The brownian generator was a way of creating material, which I could then engage with compositionally.

1>. When this factor is 1, each note of the given range can be chosen. When the rate is 0, the same note will be always repeated. The right outlet shows the chosen interval.'

Example 2.7 shows the original MIDI import into Sibelius for bars 26-32. The score is for Flute, Guitar, and Violoncello (Vc.).

- Flute:** Starts at bar 26 with a melodic line. Bar 29 features a triplet of eighth notes.
- Guitar:** Provides harmonic support with sustained notes and a triplet in bar 29.
- Vc.:** Features a melodic line with a triplet in bar 29 and a fifth-fingered note in bar 26.

Example 2.7 – Original midi import into Sibelius from Logic of the material for bars 32-40 of *Horizontal*

Example 2.8 shows the final score for bars 32-40 of *Horizontal*. The score is for Flute (Fl.), Guitar (Gtr.), and Violoncello (Vc.).

- Fl.:** Starts at bar 32 with a melodic line. Bar 36 features a triplet of eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).
- Gtr.:** Provides harmonic support with sustained notes. Dynamics include *ff* (fortissimo) and *mf*.
- Vc.:** Features a melodic line with a triplet in bar 36. Dynamics include *p* and *f* (forte).

Example 2.8 – Bars 32-40 *Horizontal* final score

Horizontal works well creating a dislocated, disorientating effect where musical events seem to happen randomly but the control of the notation allows effective moments of coincidence and development such as the unison melody between the flute and guitar in bars 58-61.

The translation processes involved in working with improvised materials in *Schism* and *Horizontal* allowed me to coherently integrate materials generated through improvisation into score-based frameworks. Technology helped me bridge the gap that can exist between my improvisational and compositional practices, allowing me to arrive at formulations that would not necessarily have come to me through paper composition alone.

Chapter 3

Integrating Serial Techniques and Procedures into my Compositional Practice

War with Terror – Jagged Curves – Suppressing Repression

In the first two chapters of this commentary I consciously avoided detailed analyses of structural elements such as harmonic or rhythmic construction and compositional processes such as abstraction or permutation, choosing to focus on my use of extended notations and the relationship between my compositional and improvisational practices. In this chapter I will focus on my integration of systematic, particularly serialist, techniques into my compositional methodologies, before outlining in chapter 4 some of the diverse processes and techniques I employed to compose my orchestral work, *Hidden Games*.

I adopted twelve-tone techniques in order to develop more systematic ways of working within atonal harmonic and melodic fields. The pitch structures of works previous to and in the early stages of my doctoral research were often developed from initial sketches or improvisations. I wanted to develop more systematic ways of working within an atonal context to establish pre-compositional frameworks that would enable me to bypass the ‘terror’ that Stravinsky attributes to the ‘infinite of possibilities’ available to the composer when one first begins to compose a new piece.⁴² What particularly interests me about serialist procedures are not only their constructive, formalist character but also the radical intention of their initial conception and development. I identify with the essentially European ‘programme of post-war aesthetic modernisation’ of breaking with ‘inherited pathways’ through ‘systematic and transparent modes of production’.⁴³ My appropriation of classical and total serialist techniques

⁴² Igor Stravinsky (tr. Arthur Knodel and Ingolf Dahl), *Poetics of Music in the Form of Six Lessons* (London: Oxford University Press, 1947), 63.

⁴³ Gordon Downie, ‘In the very fabric of art’, *Weekly Worker* 801, 21st January 2010, 9.

rather than say stochastic, spectral or even modal pathways of constructing harmonic and formal structures, is a reflection in particular of my engagement with the works of the 1950s European avant-garde. I am attracted to the uncompromising nature of many works from this period and the abstract organisational processes that were employed.

In *War with Terror*, for soprano and ensemble, I developed a systematic but non-serial way of working by using letters of the alphabet to create pitch rows. Example 3.1 illustrates how I designated each note of the available pitch span (range of the piano) a number from one to twenty-six (the number of letters in the modern English alphabet). The bottom note (A-1) is designated as 1 with each rising chromatic pitch taking the next integer. After the twenty-six letters are exhausted the pattern repeats at the next level. The word I chose to use to find pitches in this system was the Anglo-Saxon word 'woruldende', which means 'the end of the world'.⁴⁴ I mapped the letters onto the matrix and used the resulting note row to compose the work.

PITCH CONTENT IN WAR WITH TERROR

	w	o	r	u	l	d	e	n	d	e
	(23)	(15)	(18)	(21)	(12)	(4)	(5)	(14)	(4)	(5)

RESULTING NOTE ROWS

KEY

Example 3.1 – Pitch content in *War with Terror*

⁴⁴ I am indebted to Charlotte Hellier, BA (English and Philosophy) University of Leeds, for her help with Anglo-Saxon translation and word choices.

instinctively.⁴⁵

16

Picc.

Fl.

Cl.

S. Sax.

A. Sax.

Tpt.

Hn.

Tbn. 1

Tbn. 2

Tba.

(Notes with diamond note heads are octave displacements of pitches)

E. Gtr.

Bass

Pno.

Tub. B.

S. Solo

Wear

w/v

Example 3.2 - Bars 16-17 of *War With Terror* (in C [transposed in full score])

⁴⁵ I also used this system to generate pitches in *Fasten Your Seatbelts*, *Interplay* and *Broken Society*.

The first work in which I used serialist techniques was *Jagged Curves and Smooth Cracks* for flute, oboe, 'cello and piano. I initially devised a twelve-note pitch row (example 3.3) and created a 'magic-square' to establish the forty-eight different versions of the row (example 3.4).



Example 3.3 – Twelve-note row for *Jagged Curves*

I

	0	6	5	1	7	4	3	9	8	2	10	11	
0	Ab	D	Db	A	Eb	C	B	F	E	Bb	Gb	G	0
6	D	Ab	G	Eb	A	Gb	F	B	Bb	E	C	Db	6
7	Eb	A	Ab	E	Bb	G	Gb	C	B	F	Db	D	7
11	G	Db	C	Ab	D	B	Bb	E	Eb	A	F	Gb	11
5	Db	G	Gb	D	Ab	F	E	Bb	A	Eb	B	C	5
8	E	Bb	A	F	B	Ab	G	Db	C	Gb	D	Eb	8
9	F	B	Bb	Gb	C	A	Ab	D	Db	G	Eb	E	9
3	B	F	E	C	Gb	Eb	D	Ab	G	Db	A	Bb	3
4	C	Gb	F	Db	G	E	Eb	A	Ab	D	Bb	B	4
10	Gb	C	B	G	Db	Bb	A	Eb	D	Ab	E	F	10
2	Bb	E	Eb	B	F	D	Db	G	Gb	C	Ab	A	2
1	A	Eb	D	Bb	E	Db	C	Gb	F	B	G	Ab	1
	0	6	5	1	7	4	3	9	8	2	10	11	

R

RI

Example 3.4 – Magic-square for *Jagged Curves* and *Smooth Cracks*

I used the rows very freely, treating the matrix as a source of interrelated melodic and harmonic materials that I could use in whatever way I chose. This intuitive approach is illustrated in example 3.5, in which I distribute seven different rows between three layers in just three bars.

L

notes with diamond note heads are free variations on the rows outlined

RI-9 (missing out 1st pitch) RI-9 (missing out 1st pitch) RI-9 (missing out 1st pitch)

RI-4 as dyads RI-7 as dyads RI-4 as dyads RI-7 as dyads

Example 3.5 – Bars 78-81 of *Jagged Curves* and *Smooth Cracks*

It was not my intention that an audience should be able to identify the abstract processes I adopted for creating pitch material in *Jagged Curves and Smooth Cracks* and *War with Terror*. The works have a certain harmonic coherence and sense of connectedness but the methods of generating and limiting pitch structures simply gave me consistent frameworks to work within, liberating me to focus on other aspects of the composition.

Total-serialism (particularly Stockhausen's technical procedures in *Kreuzspiel*) exerted an important influence in the pre-compositional procedures I developed for ***Suppressing Repression***, in relation to the twelve-tone pitch control, rhythmic structures, timbral choices and overall formal organisation. In writing this piece for chamber ensemble I was not interested in writing a 1950s total-serialist pastiche, but rather in integrating the organisation of the total-serialist processes with intuitively composed (almost improvisatory) material.

I devised a twelve-note row in which I gave each one of the chromatic pitches an integer relating to their relative position in the octave where Ab equals 1 (example 3.6), and created a magic-square (example 3.7).

P-1

1 12 7 3 9 8 4 6 11 10 2 5

Example 3.6 – Note row chromatic pitch numbers for *Suppressing Repression*

I

	1	12	7	3	9	8	4	6	11	10	2	5	
1	Ab	G	D	Bb	E	Eb	B	Db	Gb	F	A	C	1
2	A	Ab	Eb	B	F	E	C	D	G	Gb	Bb	Db	2
7	D	Db	Ab	E	Bb	A	F	G	C	B	Eb	Gb	7
11	Gb	F	C	Ab	D	Db	A	B	E	Eb	G	Bb	11
5	C	B	Gb	D	Ab	G	Eb	F	Bb	A	Db	E	5
6	Db	C	G	Eb	A	Ab	E	Gb	B	Bb	D	F	6
10	F	E	B	G	Db	C	Ab	Bb	Eb	D	Gb	A	10
8	Eb	D	A	F	B	Bb	Gb	Ab	Db	C	E	G	8
3	Bb	A	E	C	Gb	F	Db	Eb	Ab	G	B	D	3
4	B	Bb	F	Db	G	Gb	D	E	A	Ab	C	Eb	4
12	G	Gb	Db	A	Eb	D	Bb	C	F	E	Ab	B	12
9	E	Eb	Bb	Gb	C	B	G	A	D	Db	F	Ab	9
	1	12	7	3	9	8	4	6	11	10	2	5	

RI

Example 3.7 – Magic-square for *Suppressing Repression*

I created rhythmic charts following Stockhausen's procedures in the first section of *Kreuzspiel* in which he 'attaches a duration between 1 and 12 to each pitch class'.⁴⁶ Example 3.8 illustrates how row P-1 would appear if the unit of duration was one crotchet (u = ♩).



Example 3.8 – Prime row 1, unit = ♩

Example 3.9 illustrates how I used this rhythmic scheme to create sustained sonorities, while example 3.10 demonstrates my use of the durations as attack points for pointillist textures.

D

P6 - u = ♩
1 12 7 3 9 8 4 6 11 10 2 5

Vln. *p espress.*

I10 - u = ♩
1 2 7 11 5 6 10 8 3 4 12 9

Vc. *p espress.*

P11 - u = ♩
112 7 3 9 8 4 6 11 10 2 5 (held) *sul tasto*

Vln. *cresc. mf ppp*

R3 pitch and I rhythm - u = ♩
1 2 7 11 6 (added beat) 10 8 3 4 12 9 *sul tasto (additional note held)*

Vc. *pp*

Example 3.9 – *Suppressing Repression* violin and 'cello parts bars 28-41

⁴⁶ Jonathan Harvey, *The Music of Stockhausen* (London: Faber and Faber, 1975), 16.

D

P1+R1, u = triplet

FINAL PART (ABOVE) IS A COMPOSITE OF BOTH ROWS P1 and R1 (BELOW)
Where moments that collide both pitches are played in quick succession - order is arbitrary

P1 u = triplet

R1 u = triplet

Tpt.

33

Example 3.10 – *Suppressing Repression* trumpet part analysis bars 28-36

I also used the serially derived durational scheme to devise the formal structure of *Suppressing Repression*. The piece is divided into three main sections with the durational unit shortening by a quaver in each subsequent section (example 3.11). The large-scale sections provided the structural framework of the piece but ideas overlap and dovetail different sections as I aligned more instinctively composed elements⁴⁷ with the materials generated by total-serialist procedures. The strictly controlled formal structure provided the necessary foundation for me to coherently integrate the different musical elements.

⁴⁷ Denoted as 'FREE MATERIAL' in example 3.11.

SECTION 1

SECTION 1

REHEARSAL MARKS

A

B

C

D

E

P, unit = ♩

gongs (perc 2)

1

12

7

12 (3 + 9)

8

4

6

11

10

2

5

(156 beats)

FREE MATERIAL

Complete P1 - freely distributed around the instruments (pn., bcl., vcl., vln)

Varied repeat of P1 (same -vln)

Free dissonant piano material (FDP) derived from opening ideas, linked to str. (pn)

P6, u = ♩ (vln)

P11, u = ♩ (vln)

last note held

I10, u = ♩ (vcl.)

R3, u = ♩ (vcl.)

last note held

P8, u = triplet ♩ (tpt legato)

P1+R1, u = triplet ♩ (tpt stacc.)

IR1+I1, same

P12+R12, same

P7+R7, u = triplet ♩ (mar.)

IR7+I7, same

P11+R11, same

SECTION 2

SECTION 2											
P, unit = ↓											
n. block (perc.2)											
		12	7	3	9	8	4	6	11	10	2 5
FREE MATERIAL											
(104 beats)	-	-	FDP, (pn.)	-	FDP	FIB, (b.cl.)	FDP	FIB	FDP (pn. + b.cl)	FIB (b.cl +tpt, mar.)	FIB+FDP
tpt (con.)	P12+R12, (con.)	IR12+I12, same				P11+R11, same		IR11+I11, same, + FIB material			
mar. (con.)	P11+R11, (con.)	IR11+I11, same				P10+R10, same		IR10+I10 same, + FIB material			
		P1+R1, u = triplet ↓(vln pizz.)				IR1+I1, same		P12+R12, same		IR12+I12, same, then arco	
		P7+R7, u = triplet ↓(vcl. pizz.)				IR7+I7, same		P11+R11, same		IR11+I11, same, then arco	

FDP = free dissonant piano material

FIB = free improvisatory bass clarinet material

SECTION 3

SECTION 3

P, unit = ♩ *piano accented riff*

13 (1+12)	7	3	9	8	4 (+2)	6	11	10	2	5	...
-----------	---	---	---	---	--------	---	----	----	---	---	-----

(84 beats)

perc. 1 + 2

I + IR _u u = triplet ♩	P + R	I + IR	P + R varied altered	I + IR + PR + R altered	...
--------------------------------------	-------	--------	-------------------------	----------------------------	-----

FREE MATERIAL

tpt

Explosive Idea	-	Explosive Idea extended	IR7+I7 +	...
----------------	---	-------------------------	----------	-----

vlr

Explosive Idea	-	Explosive Idea extended	P5+R5 +	*	...
----------------	---	-------------------------	---------	---	-----

vlr (con.)

<i>bcl.</i>	P3 total-serial process	P3	P4	IR6+I6 +	*	...
-------------	-------------------------	----	----	----------	---	-----

vlr (con.)

<i>vcl.</i>	P1 total-serial process	P2	P3	P4+R4 +	*	...
-------------	-------------------------	----	----	---------	---	-----

- + four-part canon, u = triplet

* return to P1 ideas from the beginning - link in with the piano

Example 3.11

Diagram to illustrate the structure and materials of *Suppressing Repression*

In some parts of *Suppressing Repression* I used total-serial procedures for making timbral decisions. In the final section (bar 75 beat three onwards) I designated a particular percussive sound to each of the twelve duration units or pitch numbers (example 3.12). Example 3.13 illustrates my use of these timbral choices and how the rhythmic material from the two rows is combined to create the explosive percussion sonorities.

Bar 75 (beat 3)

I	
1	Cymbal
2	High-Tom
3	High-Tom
4	Low-Tom
5	High-Tom
6	-
7	Low-Tom
8	High-Tom
9	Snare roll
10	Snare roll
11	Snare
12	High-Tom

IR	
1	Low-Tom
2	High-Tom
3	Snare
4	High-Tom
5	Snare drum
6	Low-Tom Roll
7	Snare roll
8	Snare + cymbal
9	Snare drum
10	High-Tom
11	Low-Tom
12	Low-Tom

Bar 78 (beat 3)

P	
1	Cymbal
2	High-Tom + <i>Low-Tom</i>
3	High-Tom
4	Low-Tom
5	<i>Low-Tom</i>
6	<i>Low-Tom</i>
7	Low-Tom
8	-
9	<i>High-Tom + Low-Tom</i>
10	Snare roll
11	Snare
12	High-Tom

R	
1	<i>High-Tom</i>
2	<i>Low-Tom</i>
3	Snare + <i>Cymbal</i>
4	High-Tom
5	Snare drum
6	Low-Tom Roll
7	Snare roll
8	Snare + cymbal
9	Snare drum
10	<i>Snare roll</i>
11	Low-Tom
12	Low-Tom + <i>High-Tom + Cymbal</i>

Example 3.12 - Percussion timbre decisions based on total-serial parameters (bars 75-end) in *Suppressing Repression* (bold and italics denote changes made for preferred musical results)

J

Perc. 1.
Cymbal/
Snare Drum

Perc. 2
Tom-toms

Rows I and P

Rows IR and R

J

K

Example 3.13 – *Suppressing Repression* percussion analysis bars 75-82 (Instrument choices relate to the parameters outlined in example 3.12)

The various serialist techniques I employed in *Jagged Curves* and *Smooth Cracks* and *Suppressing Repression* gave me sets of interrelated materials that I could work with, a ‘way-in’ to composing the works. The processes helped me create musical objects and formal structures that I could not necessarily have created through intuition alone. I was not interested in ‘guaranteeing “unity” in the sense of an organicist model’ but rather in ‘pragmat[ically]’ using serialism as ‘a tool for creating musical structures’.⁴⁸ Serial techniques helped me assert valuable limitations on material and gave me springboards to develop structural frameworks for my creativity. I ‘wilfully reinterpret[ed]’ serial techniques for my own ends, ‘transmuting received materials’ in order to ‘push...precursors aside and clear creative space for [myself]’.⁴⁹ I

⁴⁸ Björn Heile, ‘Transcending Quotation’, 125.

⁴⁹ Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, Massachusetts: Harvard University Press, 1990), 16.

benefited from engaging with the systematisation and parameterisation processes inherent in serialist thought and concur with Ligeti's assertion that serialism can give 'an insight into structural relationships and refinements of thought in regard to the subtlest of musical ramifications'.⁵⁰

⁵⁰ György Ligeti, *György Ligeti in Conversation* (London: Eulenburg, 1983), 128.

Chapter 4

Creating a Labyrinth of Processes: Integrating Structural Elements from Diverse Musical Idioms in *Hidden Games*

Hidden Games – Broken Society

In this chapter I will outline some of the technical approaches and strategies I employed to integrate and re-contextualise techniques and structural ideas from diverse musical practices in *Hidden Games*. My aim in composing this large-scale orchestral piece, which represents the culmination of my research into integration at the University of Sussex, was to create an individual, innovative yet coherent work that drew on multifarious influences but never resorted to cliché or pastiche. I wanted to create a labyrinth⁵¹ of processes in which I worked coherently with a complex collection of interrelated materials. There is an intentional savageness to the work and in this sense I identify closely with Ligeti's comments about his early works and music in general:

Already then I tended towards something irregular and freakish in music. Music should not be normal, well-bred, with its tie all neat.⁵²

I will begin my explanation of some of the technical procedures in *Hidden Games* by outlining how I appropriated and adapted Stravinsky's serial methodologies in his *Variations: Aldous Huxley in Memoriam* to create the formal and harmonic structures of my orchestral work. I will later describe how I constructed a sudoku fugue that I superimposed on

⁵¹ Schoenberg's conception of 'the artwork [as] a labyrinth in which at every point the expert knows the entrance and the exit...' has been influential on my thinking. Arnold Schoenberg, "Aphorismen", *Die Musik* 9 (1909-10), 160, quoted in Theodor W. Adorno (trans. Robert Hullot-Kentor), *Philosophy of New Music* (Minneapolis: University of Minnesota Press, 2006), 89.

⁵² György Ligeti, *György Ligeti in Conversation*, 14.

particular sections of the serially derived formal outline, creating one of several secondary structural frameworks for my creativity.

I will outline two principal examples of how I integrated structural elements from musical idioms normally considered to be outside the 'classical' tradition into the orchestral medium. The first of these is my creation of orchestral hocket textures in which I integrate rhythmic influences from jazz, funk, jungle and disco. In the second example I will describe how I used various processes to transform cow-bell patterns initially inspired by the energy of Cuban music into disjointed dissonant grooves. Like Louis Andriessen my 'attitude to other music' in some ways is a "direct result of the influence of Stravinsky"⁵³, in particular his "anti-hierarchical" outlook', in that he was 'prepared to reference and incorporate popular musical resources that are more usually excluded from progressive musics'.⁵⁴ What is important in my approach is not what structural references are being used but how I abstract, re-contextualise or manipulate them. It is evidently beyond the scope of this commentary to outline every example of conscious (or indeed latterly perceived sub-conscious) influence in this portfolio of works. Therefore my critically engaged approach to working with elements from diverse musical idioms in *Hidden Games* should be seen as indicative of my intentional abstraction and integration of structural qualities throughout this portfolio.

Stravinsky's serial transposition-rotation method, as outlined by Claudio Spies⁵⁵, provided the foundation for developing the harmonic, melodic, and even the micro and macro formal proportions of *Hidden Games*.⁵⁶ The Prime row in *Hidden Games* references blues and jazz interval

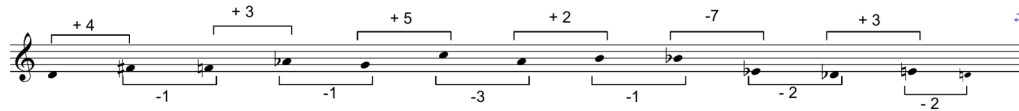
⁵³ Louis Andriessen quoted in Roger Adlington, *Louis Andriessen: 'De Staat'* (Aldershot: Ashgate, 2004), 31.

⁵⁴ *ibid.*, 49.

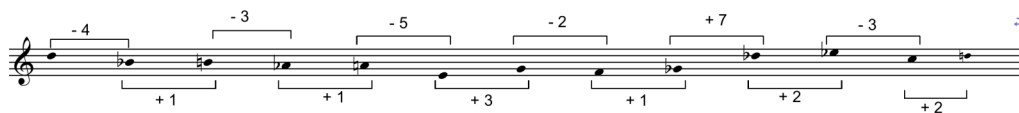
⁵⁵ Claudio Spies, 'Notes on Stravinsky's Variations', *Perspectives of New Music*, 4/1, (1965), 62-74.

⁵⁶ I used similar transposition-rotation processes in *again and again* and *Interplay*.

construction, initially articulating seven pitches from the D blues scale⁵⁷, and thereafter avoiding large dissonant intervals (example 4.3). The first seven pitches of the Inversion row articulate the E blues scale (example 4.4).



Example 4.3 – Prime row in *Hidden Games* and the interval construction



Example 4.4 – Inversion row in *Hidden Games* and the interval construction

I followed Stravinsky's hexachord transposition-rotation process for both the Prime and Inversion rows (example 4.5 for Prime) and was encouraged by the resulting vertical collections of pitches. The chords were dissonant while also echoing jazz sonorities but were constructions that I would not necessarily have come to without the rotational process. I subsequently followed the same transposition-rotation processes but with tetrachords (example 4.6 for Prime), and finally I undertook dodecachord transposition-rotation that gave me a series of twelve-note chords of varying polarities (examples 4.7 and 4.8 for the Prime and Inversion). This large pool of harmonic and melodic materials proved sufficient to sustain the pitch construction of the entire thirty-five minute orchestral work.

⁵⁷ My D blues scale includes the major and minor 3rd => collection = 0, 4, 5, 6, 7, 8, 10 where D is 0.

PRIME Hexachord transposition-rotation and resulting chord sequences

Example 4.5 – Prime Hexachord transposition-rotation and resulting verticals
(Inversion row equivalent also carried out but not outlined here)

PRIME Tetrachord transposition-rotation and resulting chord sequences

Example 4.6 – Prime Tetrachord transposition-rotation and resulting verticals
(Inversion row equivalent also carried out but not outlined here)

PRIME Dodecachord transposition-rotation (R 1-11) (with errors...!)

The image displays a musical score for a PRIME Dodecachord transposition-rotation (R 1-11). The score is organized into two main sections. The top section consists of 12 staves, numbered 0 through 11, each representing a different transposition of the prime dodecachord. The notes on these staves are connected by diagonal lines, illustrating the transposition-rotation process. The bottom section shows the resulting chord verticals for each transposition, with notes grouped together to form chords. The notation includes various accidentals (sharps, flats, naturals) and stems, indicating the specific pitches and their relationships within the dodecachord system.

Example 4.7 – Prime Dodecachord transposition-rotation and resulting chord verticals⁵⁸

⁵⁸ I noticed more than a month into writing *Hidden Games* that I had made several mistakes in the initial transposition-rotation chart for this row. Evidently the generative method of limiting pitch materials was more important than serially consistent results.

INVERSION: Dodecachord transposition-rotations (IR 1-11)

The image displays a musical score for 12 staves, each representing a different dodecachord transposition-rotation (IR 1-11). The staves are numbered 0 through 11 at the top. Each staff contains a sequence of notes, with some notes connected by diagonal lines, indicating transposition or rotation. The notes are written in a standard musical notation with a treble clef and a key signature of one flat (B-flat). The bottom two staves show the resulting chord sequences for each of the 12 rotations, with notes grouped into chords and connected by diagonal lines.

Example 4.8 – Inversion Dodecachord transposition-rotation and resulting chord sequences

I created a table to count the number of occurrences of each chromatic pitch in each of the twelve-note chords created by the Prime and Inversion transposition-rotation processes (example 4.9). This gave me a series of twenty-two harmonic areas with corresponding number rows (e.g. number row 1 [R1] is '2 3 1 2 1 2 1' reading down the pitches [highlighted pink in example 4.9], while inversion number row 1 [IR1] is '1 3 2 1 2 1 2' [highlighted yellow]). I assigned progressively augmenting 'time-signature-units' (highlighted green) to each harmonic area in order to build a sectional framework for the piece. Each section was constructed from twelve of the time-signature-units and then divided into bars according to their respective number rows (R1-R11 and IR1-IR11).

	PRIME											INVERSION										
Pitches	Number of occurrences in each area											Number of occurrences in each area										
Row (Harmonic area)	R1	R2	R3	R4	R5	R6	R7	R8	R9	R10	R11	IR1	IR2	IR3	IR4	IR5	IR6	IR7	IR8	IR9	IR10	IR11
C	2		1	1	1			3	2	1	1	1	4	1		2	1		1			2
C-sharp	3	1	1			1	2	1	1	2	1		3	3		1				1	1	3
D					1					2												
D-sharp		3	2		1				1		3	3	1	1			1			3	3	
E	1	4	1	1	2		1			2	3	2		1		1		2		1	4	1
F	2	1	1	4	1	1		1	1	1		1						3	4		2	2
F-sharp	1	3	2	2	1	1	1								2	1		5	1	2	1	
G	2		1	2	2		3		2					1		2	4		1	1		2
G-sharp			1	1		3	2	2	1					3	1	1	2	1	2	3		
A			2	1	1	3	1	2	1		2	2		1	2		4	2		1		
Bb					1	3		3		2	1	1	2	1	5		1	2				
B	1				1		2		3	2	1	2	2		4	3						1
TIME UNITS	2	3	2	5	3	7	4	9	5	11	12	8	8	4	8	4	5	11	12	8	8	8
Section length (♩ beats)	12	12	18	18	24	24	30	30	36	36	42	42	48	48	54	54	60	60	66	66	72	72

Example 4.9 – Table of note rows from the Prime and Inversion Harmonic areas

For example figure 19 of the score correlates to IR6, 1 4 2 4 1, and has a time unit of 5/4 (highlighted blue).

Therefore this harmonic section was initially sixty beats long and was divided up into the following bar structuring:

Number row	1	4	2	4	1
Time signature	5	10	5	10	5
	4	2	2	2	4

Although the final bar structuring at figure 19 in the score is adapted for reasons of clarity the section is the same length as generated from the formal process. My initial structural planning determined that each section of *Hidden Games* had a defined pitch area, was divided into manageable but malleable bars, and that each subsequent section would gradually augment (as highlighted orange in example 4.9).

Example 4.10 provides a concise overview of the formal construction and harmonic materials of *Hidden Games*. The ultimate formal structure owed much to my pre-compositional work but this planning was a springboard into composing rather than a set of strict formal rules.⁵⁹ The serial procedures provided a coherent framework or platform for my creativity.

⁵⁹ For example the material composed for sections R1, R3 and R4 did not even make the final score and I looped sections IR6-IR10 four times, intuitively augmenting each loop.

Example 4.10 - Structural and Harmonic Analysis of *Hidden Games*

Introduction – a kind-of précis or overview of the piece (IR11, R2, IR10, R7/R8):

n.b. Much of the material was generated through improvisation following similar processes outlined in chapter 2 of this commentary.

FIGURE	START	1	2	3	4	5	6	7	8
HARMONIC AREA	IR11				R2	IR11	IR10	+ R7/R8	
Time-signature-unit	12 8								
No. of beats	132 (72)	84	56	114	36	72	42	75	90

A - Quick fire, abrupt block section, often exploring orchestral drum-kit hocket sonorities (R5-IR5):

FIGURE	9	10	11	12	13	14	15	16	17	18
HARMONIC AREA	R5 R6	R7 R8	R9 R10	R11 R12	R13 R14	R15 R16	R17 R18	R19 R20	R21 R22	R23 R24
Time-signature-unit	2 4	5 8	6 8	7 8	4 4	9 8	9 8			
No. of beats	24 24	30 30	36 36	50.5 (42)	42 (48)	56 (48)	40 (48)	54 (54)	75 (72)	54 (54)

B¹ - IR6-IR10 Loop 1 (beginning of sudoku fugue material):

FIGURE	19	20	21	22	23
HARMONIC AREA	IR6	IR7	IR8	IR9	IR10
Time-signature-unit	5 4		11 8		12 8
No. of beats	60 (60)	60 (60)	66 (66)	83 (66)	101 (72)

B² - IR6-IR10 Loop 2:

FIGURE	24	25	26	27	28	29	30
HARMONIC AREA	IR6			IR7	IR8	IR9	IR10
Time-signature-unit	5 4				11 8		12 8
No. of beats	64 (60)	60 (60)	66 riff	66 (60)	84 (66)	91 (66)	109 (72)

B³ - IR6-IR10 Loop 3:

FIGURE	31	32	33	34	35	36	37	38
HARMONIC AREA	IR6		IR7		IR8	IR9		IR10
Time-signature-unit	5 4				11 8			12 8
No. of beats	60 (60)	60 (60)	60 (60)	60 (60)	60 (66)	87 (66)	77 (66)	122 (72)

B⁴ - IR6-IR10 Loop 4:

FIGURE	39	40	41	42	43	44	45	46	47	48	49	50	51	52
HARMONIC AREA	IR6	IR7			IR8	+ new material	rhythmic unison		repeating 8 beat riff sudoku takes over!		IR9			IR10
Time-signature-unit	5 4				11 8						11 8			
No. of beats	94 (60)	56 (60)	101.5 (60)	80.5 (60)	66 (66)	111 (66)	64.5 (66)	37 (66)	96 (66)	57 (66)	55 (66)	52 (66)	24 (66)	120 (72)

Coda - closely related to the introduction, quasi-retrograde (IR11):

FIGURE	53	54	55	56	57	END
HARMONIC AREA	IR11					
Time-signature-unit	12 8					
No. of beats	72 (72)	72 (72)	72 (72)	72 (72)	102 (72 + 30)	

I will now examine how I integrated diverse rhythmic elements by creating giant orchestral hocket textures, which I achieved by orchestrating intuitively composed sections of permutating, soloistic drum-kit material (example 4.11). In popular and jazz music the drum beat or pattern is often one of the most important factors of the musical style or genre. Small variations in the rhythmic combination of the three principal parts of the drum-kit (hi-hat/ride cymbal, snare and kick-drum) can change the 'feel' or 'groove' of the music. Often the individual parts of the drum-kit articulate relatively simple parts but the composite result of the different constituents can be rather complex. In orchestrating soloistic drum material I was interested in exploring how relationships inherent in drum patterns could work when taken away from the particular timbres of the drum-kit. I identify here with Louis Andriessen's description of 'references to other music' in his composition as 'deliberate "structural allusions"' rather than 'involuntary genetic traits'.⁶⁰ When composing the drum material I was consciously alluding to structural elements and rhythmic qualities from diverse musics but approached the task critically, manipulating the rhythmic structures using procedures such as retrograde, permutation and fragmentation. In the orchestral sonority each of the different constituents of the drum-kit is articulated by a different combination of orchestral instruments within set harmonic parameters (example 4.12), creating a driving, rhythmic, permutating and dissonant hocket texture. The different layers of material interact in interesting and distinctive ways that replicate the interaction of the different constituents of the drum-kit. The resulting rhythmic combinations and polyphonic textures have a 'feel' that is not classical, that is more closely aligned to jazz, jungle, funk and even disco. The compositional rigour I employed in terms of the harmonic limitation, formal processes and permutational patterns ensures a non-clichéd result that nevertheless draws on eclectic rhythmic influences.

⁶⁰ Roger Adlington, *Louis Andriessen: 'De Staat'*, 31.

Boulez's assertion that 'we have to invent our own rhythmic vocabulary in accordance with our own norms' is relevant here.⁶¹ My rhythmic 'norms' here were undoubtedly informed by various factors including: my knowledge of drumming notation, patterns and techniques; my listening and performing experiences; my engagement with procedures such as permutation, augmentation and retrograde; and my experiences using drum-machine samplers in works such as *Fasten Your Seatbelts*. I developed my own 'rhythmic vocabulary in accordance' with these 'norms'.

⁶¹ Pierre Boulez, *Conversations with Célestin Deliège*, 13.

Drum version:



Orchestral version:

Example 4.11 – Original drum notation and bar structuring at figure 14 of *Hidden Games* and the corresponding orchestrated section from the final score

Snare Drum:						
Flutes, Horns, Trumpets Snare drum						
PITCHES: There are three different parts which move through permutating five note pitch collections collections limited to notes from the harmonic area (IR1). For example, the pitches at figure 14 are permutating in this fashion:						
Fl. 1, Tr.1, Hn, 1/3	A/B	Bb/A	F	E	C	x4
	B/C	A	Bb	F	C/E	x5
Fl. 2, Tr. 2, Hn. 2	E/F	C	B	A	Bb	x5
	F/Bb	E/F	C	B	A	x4
Picc, Tr.3, Hn. 4	B/C	A	Bb/A	F/Bb	E/(D)	x4
	C	B	A	Bb	E/F	x4
Kick Drum:						
Bass Clarinet, Contrabassoon, Trombones, Bass Guitar, Double basses Bass drum						
PITCHES: Repeating five-note pitch collections limited to notes in the harmonic area (IR1). For example:						
Bass Guitar and Double basses:	E	Bb	B	Eb	A	
AND Contrabassoon (at same time):	B	Eb	A	E	Bb	
Hi-hat closed:						
Oboe, Clarinets (except bass), Saxes, Bassoons, Violin I and II unison, Viola unison, Vcl. unison Temple blocks, Cow-bell						
PITCHES: The homophonic chords are derived from the inversion hexachord transposition-rotations.						
Open hi-hat:						
Tuba, Electric Guitar, Rhodes, Marimba, Violin I and II divisi, Viola divisi, Vcl divisi Crash cymbal						
PITCHES: The chords are articulations of the full chord generated from the dodecapronic transposition-rotation, i.e. chord IR1.						
Example 4.13 highlights the chords are transposed according to the intervals of the inversion row (similar processes happen throughout <i>Hidden Games</i>).						

Example 4.12 – Orchestration of drum kit constituents at figure 14 of *Hidden Games*

INVERSION note row:

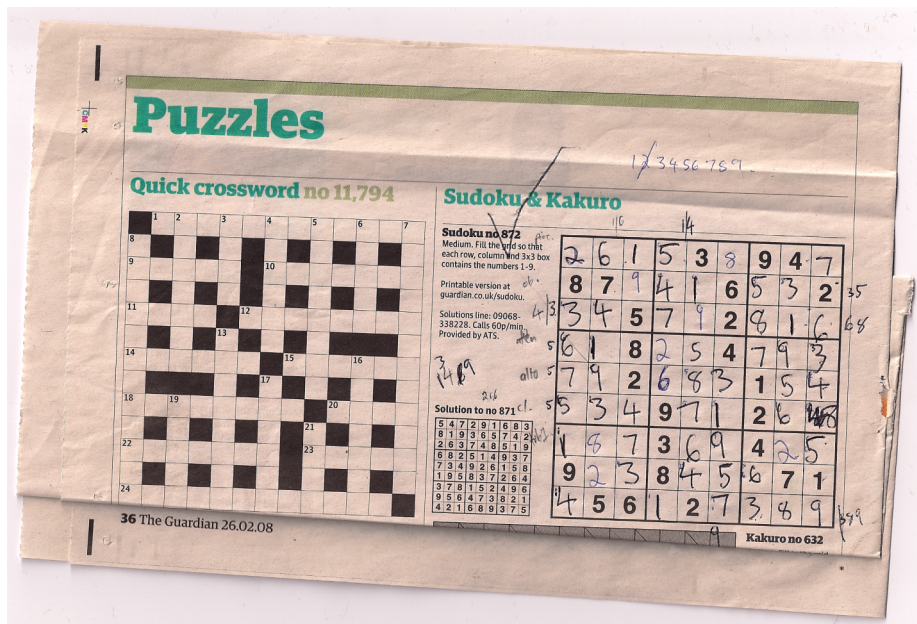
IR1 = [C, Eb, E, F, A, Bb, B]

Example 4.13 – Example of chord transposition according to the intervals of the original inversion row *Hidden Games*, Rhodes Piano bars 215-217⁶²

⁶² The first and fourth interval are swapped, I am unsure whether this was a procedural mistake at the time or a musical decision based on the sound of the chord progression.

I also adopted the technique of orchestrating drum-kit solo material to create the initial material for *Broken Society* for large ensemble and three female voices.⁶³ I worked intuitively with the orchestrated drum material in a number of ways including: looping fragments or large-scale sections; thinning or augmenting the orchestration; and superimposing new elements on the basic material.

While creating and manipulating orchestral drum-kit hoquet textures is particularly effective for creating the material for a three-minute work like *Broken Society*, I found it was fairly limited for developing larger-scale structures in *Hidden Games*. I reached an impasse because although I had composed some interesting material for harmonic areas IR6, IR7 and IR8 I needed the possibility for more diversity and variation in the texture, the material had become too static. I required a more linear way of conceiving material and therefore decided to use the information from the completed sudoku from the 26th February edition of the Guardian Newspaper (example 4.14) to create a 'sudoku fugue' which was to span the harmonic areas IR6-IR10.



Example 4.14 – A scan of the completed sudoku puzzle from The Guardian, 26th February 2008

⁶³ This piece was composed for the 'orkest de ereprijs' and was rehearsed and performed at the 'International Young Composers Meeting 2010', The Netherlands.

I assigned a woodwind instrument to each line of the sudoku, the top line being the highest pitched and the bottom the lowest, and determined that each instrument would move through nine different materials corresponding to the nine digits from the left to the right of the sudoku (example 4.15).

SUDOKU FUGUE

Guardian G2, Tuesday 26th February 2008

Part 1	2	6	1	5	3	8	9	4	7	Piccolo
Part 2	8	7	9	4	1	6	5	3	2	E♭ Clarinet
Part 3	3	4	5	7	9	2	8	1	6	Oboe 1
Part 4	6	1	8	2	5	4	7	9	3	Clarinet 1
Part 5	7	9	2	6	8	3	1	5	4	Oboe 2
Part 6	5	3	4	9	7	1	2	6	8	Cor Anglais
Part 7	1	8	7	3	6	9	4	2	5	Bass Clarinet
Part 8	9	2	3	8	4	5	6	7	1	Bassoon 1
Part 9	4	5	6	1	2	7	3	8	9	Bassoon 2 & Contrabassoon

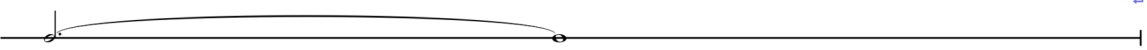
Example 4.15 – The nine strata of the sudoku fugue and the designated woodwind instruments

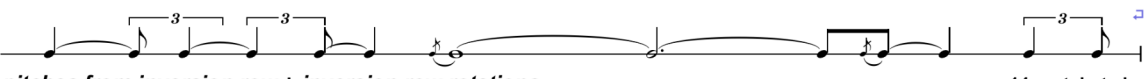
I calculated that in order to fill the harmonic sections IR6-IR10 one unit in the sudoku needed to be seven crotchet beats in length. Therefore where a '1' appears in the sudoku the corresponding material is seven beats in duration and for a '9' it is sixty-three beats long. I composed rhythmic material and limited the pitch materials for each of the nine sections (example 4.16) and wrote the first draft of the woodwind sudoku fugue according to these limitations.⁶⁴ The result was an interesting and complex yet somehow coherent passage of music. I had used the number relationships of the sudoku to find a new way of constructing layered music, helping me find a middle ground between direct repetition and constant flux.


⁶⁴ See Appendix 1 for a short example of this sudoku fugue. I also created a structural diagram (example 4.17), which helped me pinpoint moments where two or more of the different layers started blocks of material simultaneously.

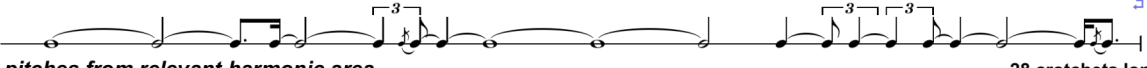
SUDOKU RHYTHMIC AND PITCH MATERIALS


1 unit = 7 crotchets


1 
pitches from relevant harmonic area 7 crotchets long


2 
pitches from inversion row + inversion row rotations 14 crotchets long

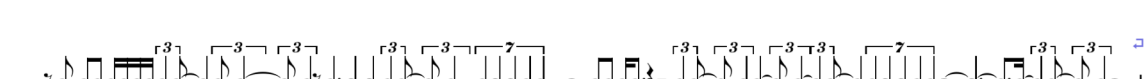
3 
 N/A 21 crotchets long

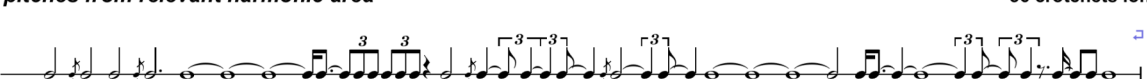
4 
pitches from relevant harmonic area 28 crotchets long

5 
pitches/chord sequences from inversion hexachord transposition-rotations 35 crotchets long

6 
pitches from inversion row + inversion rotations 42 crotchets long

7 
pitches from relevant harmonic area 49 crotchets long

8 
pitches from relevant harmonic area 56 crotchets long

9 
pitches/chord sequences from inversion hexachord transposition-rotations 63 crotchets long

Example 4.16 – Sudoku rhythmic and pitch materials for *Hidden Games*

Sudoku Structural Diagram

Moments of coincidence		3	1	1		3	1	2	5	1	5	3		4	2	1	4	2	2	6		1	2	5	6	1	2	
		4	2	7		6	8	4	7	4	9	7		8	5	7	8	3	6	8		7	5	9	8	3	7	
		5	6	8				9	9						9			6	9						7			
1																												
2																												
3																												
4																												
5																												
6																												
7																												
8																												
9																												

Example 4.17 – Sudoku Structural Diagram and the moments of coincidence where particular strata align

I then began to intuitively integrate the orchestral drum-kit hocket material I had previously composed for sections IR6-IR8 with the sudoku fugue material. I soon realised that I had scope for developing the material far further than the initial framework and decided to loop harmonic sections IR6-IR10 (B^1 , B^2 , B^3 , B^4 in example 4.10). I focused on different aspects of the materials in each sectional loop, making non-systematic compositional decisions about how ideas should be combined, juxtaposed, deleted or extended.

I also superimposed further materials onto the sudoku fugue and orchestral drum-kit hocket ideas. For example at figure 29 I introduce a Rhodes piano part that is derived from cow-bell rhythmic patterns inspired by the rhythmic character, pulsation and energy of Cuban music. I constructed five different rhythmic cells for each time-signature area (example 4.18) that gradually became less coherent and tangibly related to the initial inspiration as I introduce septuplets, quintuplets and syncopation and rotated them (example 4.19). At figure 29 the Rhodes articulates the rhythm of the cow-bell patterns with pitches limited to notes from harmonic area IR9 (example 4.20).

11/8 patterns for IR8 and IR9 sections

12/8 patterns for IR10 sections

10/8 patterns for IR6 and IR7 sections

Example 4.18 – ‘Cuban’ patterns for the Rhodes piano

Rotation of rhythmic cells a-e of 'Cuban' patterns

IR 9	11	c	b	d	e	a	Figure 29
	8	e	d	a	c	b	
		d	c				

66 beats

IR 10	12			a	b	e	Figure 30
	8	b	e	c	a	d	
		e	a	b	d	c	

72 beats

a b extra in italics 90 in the score

IR 6/7	10			d	c	e	Figure 31-35
	8	a	b	e	d	c	
		e	a	b	c	d	

240 beats (4 x 60)

Example 4.19 – 'Cuban' pattern rotation

29

solo - with some distortion

397

Rhodes

mf







Cow bell

Example 4.20 – Rhodes at figure 29 of *Hidden Games*
(with the original cow-bell rhythm which is absent in the final texture)

I subsequently utilised another process at figure 30, which controls the register that notes are articulated. I took the number rows generated by the pitch counts in each harmonic area⁶⁵ and then rotated these to create a table of numbers (example 4.21). I used these numbers to designate the incidence of bass articulations (example 4.22). Members of the woodwind (and bass guitar) adopt the material with the Rhodes eventually leaving the texture at figure 33 (example 4.23).

⁶⁵ Refer to example 4.9.

Bass note articulated at the beginning of each pattern permutation, all others higher register

i	Fig 30 (IR10 area)		Pattern derived from pitch constituents of IR10 - 1 3 4 2 2
ii			
iii			
iv			
v			
1	Fig 31 (IR6)		Pattern derived from pitch constituents of IR6 - 1 4 2 4 1
2			
3			
4			
5			
1b	bar 433 (IR6 con.)		As above but all values doubled
2b			
3b			
4b			
5b			
1	bar 439 (IR6 con.)		As above but odd not doubled and even doubled
2b			
3			
4b			
5			
A	Figure 33 (IR7)		Pattern derived from pitch constituents of IR7 - 1 1 2 3 1 2 2 doubled
B			
C			
D			
E			
F			
G			
A	Bar 480 (IR7 con.)		Figure 35
B			
C			
D			
E			
F			

Example 4.21 – Registral permutations in Rhodes piano ‘Cuban material’

30

412

Rhodes

Cow bell

1 3 4 2 2 3 4 2 2 1 4 2 2 3 2 2 1 3



Example 4.22 – Rhodes part at figure 30 of *Hidden Games* –
Bass note articulations correlate to rows i-iv in example 4.21
(with the original cow-bell rhythm which is absent in the final texture)

33

443

Picc. *mf*

Picc. *mf*

Fl. *mf*

E♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Bass *mf*

Rhodes

Cow bell

Example 4.23 – Woodwind (+ el. Bass) ‘Cuban’ material parts at figure 33 of *Hidden Games* (with the original cow-bell rhythm which is absent in the final texture)

It is important to underline that it is the energy, rhythmic variety and pulsation of Cuban music that influenced the construction of the original cow-bell patterns. The patterns are in many ways inauthentic and I am in no way trying to emulate a salsa sound world. It is unlikely, however, that the disjointed permutating ‘Cuban’ Rhodes and woodwind grooves could exist if I had never played in a salsa band or was unaware of Cuban musicians such as Rubén González. I transformed the original cow-bell patterns into something that is my own through my use of abstraction, re-contextualisation and permutational processes. My attitude towards the use of Cuban rhythmic structures resonates with Steve Reich’s assertion that ‘Non-Western music’ should ‘serve as new

structural models for Western musicians' and 'not as [superficial] new models of sound'.⁶⁶

My eclectic appropriation and integration of various musical structures in *Hidden Games* also aligns closely with Ligeti's acknowledgement of influence from 'Nancarrow's music for mechanical piano and the "additive pulsation principle" of sub-Saharan African music' in his *Etudes* and Piano Concerto.⁶⁷ According to Alastair Williams the 'diversity of the currents' in Ligeti's approach 'recognizes the limits of Western conceptions of musical material and expands them' but his 'aesthetic impulse, if eclectic, is not simply plural because it seeks to integrate all these strands into an organizational logic'.⁶⁸ Similarly in *Hidden Games* I integrate ideas from diverse musical idioms including 'Cuban' rhythmic ideas and jazz/funk/jungle/disco drumming patterns, into my own 'organizational logic', my 'labyrinth of processes' that began with my appropriation of Stravinsky's transposition-rotation serial techniques.

Although my work reflects eclectic influences I am not interested in creating a pluralist collage of different semantic paradigms, but aim to find my own innovative soundworld by working with diverse materials at a structural level. I am unapologetically concerned with satisfying my own preoccupations for coherence and consistency in musical structures. Musicologists such as Björn Heile might criticise my approach as seeming to 'hark back to earlier ideals of compositional artistry and authorship, characterised by concepts such as "coherence" and "originality"', but at bottom coherence and consistency are my principal compositional concerns.⁶⁹ This is not to say, however, that the music explained in this chapter is contradictory to Ligeti's assertion that music

⁶⁶ Steve Reich, *Writings on Music 1965-2000* (Oxford: Oxford University Press, 2002), 50 & 70-71.

⁶⁷ György Ligeti, tr. S. McLauchlan. 'On my Etudes for Piano' and 'On my Piano Concerto', *Sonus: a Journal of Investigations into Global Musical Possibilities*, 9/1. 4, paraphrased in Alastair Williams, *New Music and the Claims of Modernity* (Aldershot: Ashgate, 1997), 86.

⁶⁸ Alastair Williams, *New Music and the Claims of Modernity*, 86.

⁶⁹ Björn Heile, 'Transcending Quotation', 143.

should not be 'normal, well-bred' or has 'its tie all neat'.⁷⁰ Rather I try to write music that has underlying controls and elements of consistency but is ostensibly confrontational and challenging. The 'huge interconnected network'⁷¹ of formal and procedural controls I developed in *Hidden Games*, some of which are outlined in this chapter, helped me to create a framework for my creativity allowing me to integrate eclectic 'strands' in a consistent but innovative manner.

⁷⁰ György Ligeti, *György Ligeti in Conversation*, 14.

⁷¹ Ligeti describes his Piano Concerto thus in 'On my Piano Concerto', 12, quoted in Williams, *New Music and the Claims of Modernity*, 87.

Conclusion

As I mentioned in the introduction to this commentary my portfolio of works represents my compositional response to the stylistic freedom inherent in new music today. Exploring the theme of integration has given me a 'way in' or crux on which to base my compositional approach, it has provided a technical and aesthetic framework for me to work within. Constructing frameworks for creativity has been a central concern in composing the works in this portfolio, which is evident in a number of my compositional approaches including: using limitation, extended notations and scores to frame improvisation to allow musicians to bring their creativity to a work without them usurping my overall compositional control; creating score-based frameworks for live-electronics in which electronic sonorities are limited to samples taken from the actual performance and are manipulated through analysis of the live sound; developing complex rules of containment using serial techniques or other process techniques (e.g. sudoku fugue in *Hidden Games*) to create harmonic and structural frameworks within which I can then work intuitively; and developing structural frameworks or processes to work with diverse musical objects such as rhythmic elements idiomatic of musics outside the classical tradition or musical structures generated by my own improvisation.

When composing I create my own set of rules or limitations to work within otherwise I experience the 'terror' that Stravinsky ascribes to the realisation that there are 'an infinitude of possibilities' or musical pathways I can explore.⁷² My influences are multifarious but my underlying preoccupation is developing musical works that I perceive to be coherent and consistent. My foremost concern therefore is with technical and structural issues, the 'nuts and bolts' of composition such as: harmonic and rhythmic construction; process techniques; orchestration; and formal structures.

⁷² Igor Stravinsky (tr. Arthur Knodel and Ingolf Dahl), *Poetics of Music in the Form of Six Lessons* (London: Oxford University Press, 1947), 63.

I think it is important to resist market forces and try to compose music that questions the capitalist 'X-Factor driven' cultural status quo. Consequently I try to compose music that is innovative, challenging and endeavours to say something new. I integrate structural elements from diverse musical idioms into my compositional methodologies but I reject relativistic pluralism. This demands critical engagement because as Gordon Downie asserts 'by using material uncritically, composers risk becoming vehicles for the transmission of ideologies that are embedded and encapsulated...in preformed, off-the-shelf materials'.⁷³ I am part of the modernist tradition in that I am committed to the 'foundational principle of critique'⁷⁴ and am preoccupied with musical construction and developing 'interconnected set[s] of organisational principles'.⁷⁵ This is not to say that I see myself at the pinnacle of the cultural hierarchy. I simply try to resist cultural commodification by engaging critically with my diverse influences, writing music that is fundamentally concerned with exploring and integrating musical structures in my own innovative, consistent and coherent manner.

⁷³ Gordon Downie, 'In the very fabric of art', 9.

⁷⁴ Björn Heile, *The Modernist Legacy: Essays on New Music* (Farnham: Ashgate Publishing Limited, 2009), 5.

⁷⁵ Gordon Downie, 'In the very fabric of art', 9.

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APPENDIX 1

The opening section from the original woodwind sudoku fugue of *Hidden Games*

THE GRID:

SUDOKU FUGUE

Guardian G2, Tuesday 26th February 2008

Part 1	2	6	1	5	3	8	9	4	7	Piccolo
Part 2	8	7	9	4	1	6	5	3	2	E♭ Clarinet
Part 3	3	4	5	7	9	2	8	1	6	Oboe 1
Part 4	6	1	8	2	5	4	7	9	3	Clarinet 1
Part 5	7	9	2	6	8	3	1	5	4	Oboe 2
Part 6	5	3	4	9	7	1	2	6	8	Cor Anglais
Part 7	1	8	7	3	6	9	4	2	5	Bass Clarinet
Part 8	9	2	3	8	4	5	6	7	1	Bassoon 1
Part 9	4	5	6	1	2	7	3	8	9	Bassoon 2 & Contrabassoon

THE MUSIC:

The first system of the musical score for 'The Little Mermaid' by John De Meij. It features eight staves for different instruments: Piccolo, Oboes 1/2, Cor Anglais, Clarinet 1, Clarinet in E♭, Bass Clarinet in B♭, Bassoon 1, and Contrabassoon. The key signature is one flat (B♭ major or D minor) and the time signature is 4/4. The Piccolo part starts with a forte (f) dynamic and a triplet of eighth notes. The Oboes 1/2 part starts with a piano (p) dynamic and a triplet of eighth notes. The Cor Anglais part starts with a piano (p) dynamic and a triplet of eighth notes. The Clarinet 1 part starts with a piano (p) dynamic and a triplet of eighth notes. The Clarinet in E♭ part starts with a piano (p) dynamic and a triplet of eighth notes. The Bass Clarinet in B♭ part starts with a piano (p) dynamic and a triplet of eighth notes. The Bassoon 1 part starts with a mezzo-piano (mp) dynamic and a triplet of eighth notes. The Contrabassoon part starts with a piano (p) dynamic and a triplet of eighth notes. The system is divided into two measures by a double bar line. The first measure is 4/4 and the second measure is 3/4. The Piccolo part has a 6-measure rest in the second measure. The Oboes 1/2 part has a 7-measure rest in the second measure. The Cor Anglais part has a 5-measure rest in the second measure. The Clarinet 1 part has a 3-measure rest in the second measure. The Clarinet in E♭ part has a 3-measure rest in the second measure. The Bass Clarinet in B♭ part has a 3-measure rest in the second measure. The Bassoon 1 part has a 3-measure rest in the second measure. The Contrabassoon part has a 3-measure rest in the second measure.

3

Picc.

Ob.

C. A.

Cl. 1

E. Cl.

B. Cl.

Bsn. 1

Cbsn.

4

p

4

Picc.

Ob.

C. A.

Cl. 1

E. Cl.

B. Cl.

Bsn. 1

Cbsn.

5

mp

join bassoon 1

5

Picc.

Ob.

C. A.

Cl. 1

Es. Cl.

B. Cl.

Bsn. 1

Cbsn.

6

Picc.

Ob.

C. A.

Cl. 1

Es. Cl.

B. Cl.

Bsn. 1

Cbsn.

MOMENT OF COINCIDENCE

MOMENT OF COINCIDENCE

20

⑤

⑥

⑧

p

④

mf

⑦

Score Contents Page

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Full score

Jalapeño Slammer

for Dan Stern's Woodwork

Benjamin Oliver
2008

Jalapeño Slammer

Instrumentation: (Score is transposed)

Flute

Tenor Saxophone in Bb

Bass Clarinet in Bb

Piano

Double Bass

Drums

Duration: 10' - 13'

This piece was commissioned by the spnm in 2008, as part of the London Jazz Festival in collaboration with Serious and was premiered at the Vortex Jazz Club in Dalston on 17th November 2008.

Dan Stern's Woodwork were Dan Stern (tenor saxophone), Rowland Sutherland (flute), Adam Bishop (bass clarinet), Andrew McCormack (piano), Will Collier (bass), and Laurie Lowe (drums).

Jalapeno Slammer

for Dan Stern's Woodwork

Intro - free

Key clicks, reed and air sounds (whistle tones in flute)
Support the bass solo and interacting with the drums and other winds
Occasional sharp accented attacks combining with other winds

Ben Oliver, 2008

Woodwinds

pp

Piano

pp

♩ = around 60

Very free (solo) - note durations only a guide of gesture and style-
Develop these ideas into a bass improvisation which gradually builds in dynamic and intensity towards the riff
Use slides to join notes

Bass

p

use pitches:

Drum Kit

pp

Sparse atmospheric impro - use brushes on cymbals- bow on cymbals?
Some sense of internal rhythm but never clear - density indicated by graphics
Occasional sharp accented attacks which interact with the woodwinds and piano

A

Rhythmic (in drums) ♩ = 124

repeat if necessary if you want

Woodwinds

mf

Pno.

mf

B.

continue solo until letter B where you join drums in groove

Dr.

side-stick/rim-shot - follow clave pattern as written

subito pp

B Rhythmic - dirty (♩ = 124)

Fl.

T. Sax.

B. Cl.

Pno. *Steady as a rock*
p

B. *Steady as a rock*
p

Dr.

C

Fl.

T. Sax. *p*

B. Cl. *p*

Pno. *mp*

B. *mp*

Dr. *p*

gradually add some simple hi-hat (closed or open) accents on parts of the clave - only dry sounds

Fl. **D** *p*

T. Sax. *p*

B. Cl. *p*

Pno.

B. *mp*

Dr. *mp*

add more off-beats and syncopations (still keep clave very clear)

E

Fl. *mp*

T. Sax. *mp*

B. Cl. *mp*

Pno. *mf* *mf* *f*

B. *mf* *f*

Dr.

EA(♯5) *EA(♯5)* etc. can just be left hand until I

The musical score is for a jazz ensemble. It features six staves: Flute (Fl.), Tenor Saxophone (T. Sax.), Bass Clarinet (B. Cl.), Piano (Pno.), Bass (B.), and Drums (Dr.). The key signature is E major, indicated by a sharp on the F line. The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The piano part includes a section with a 7/8 time signature and a key signature change to E major (indicated by a sharp on the F line). The bass part includes a section with a 7/8 time signature and a key signature change to E major (indicated by a sharp on the F line). The drums part includes a section with a 7/8 time signature and a key signature change to E major (indicated by a sharp on the F line).

[illegible]

Fl.

T. Sax.

B. Cl.

Pno.

B.

Dr.

$D^{\Delta}(\flat 5)$

$E^{\flat\Delta}(\flat 5)$

$E^{\Delta}(\sharp 5)$

f

f

f

The musical score is written for a six-piece jazz ensemble. The top three staves are for Flute (Fl.), Tenor Saxophone (T. Sax.), and Bass Clarinet (B. Cl.), all in treble clef. The bottom three staves are for Piano (Pno.) in grand staff, Bass (B.) in bass clef, and Drums (Dr.) in percussion clef. The score is in 4/4 time and consists of 16 measures. Measures 1-4 are in 4/4, measures 5-8 are in 3/4, measures 9-12 are in 4/4, measures 13-16 are in 7/8. The key signature has one flat (Bb). The score features numerous triplets (marked '3') and dynamic markings, including 'f' (forte) at the end of measures 16, 20, and 24. Chord symbols $D^{\Delta}(\flat 5)$, $E^{\flat\Delta}(\flat 5)$, and $E^{\Delta}(\sharp 5)$ are placed above the piano staff. The drum part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

G

Fl.

T. Sax.

B. Cl.

Pno.

B.

Dr.

ff

mf

$D^{\Delta}(\flat 5)$ $E^{\flat\Delta}(\flat 5)$ $E^{\Delta}(\sharp 5)$ Fm

with bass

with w.w.

busier - full fledged disjointed groove (fill in the gaps?), still based on clave - building
Still sidesticks but clave pattern can be taken by bass drum or hi-hat sometimes?

H

Fl.

T. Sax.

B. Cl.

Pno.

B.

Dr.

$D^{\Delta}(\flat 5)$ $E^{\flat\Delta}(\flat 5)$ $E^{\Delta}(\sharp 5)$ Fm

SAME DISJOINTED/SYNCOPATED GROOVE WITH HARD SNARE!

Fl. *ff*

T. Sax. *ff*

B. Cl. *ff*

Pno.

B.

Dr. *ff*

The score is for a jazz ensemble. The Flute, Tenor Saxophone, and Baritone Saxophone parts are marked *ff* (fortissimo). The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. The Bass and Drums parts provide a steady, powerful accompaniment. The score is divided into measures by bar lines, with time signatures changing from 4/4 to 3/4 and back to 4/4. A first ending bracket is present at the beginning of the Flute part.

Fl.

T. Sax.

B. Cl.

Pno.

B.

Dr.

ff

ff

with band

The musical score is written for a jazz ensemble. It consists of six staves: Flute (Fl.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Cl.), Piano (Pno.), Bass (B.), and Drums (Dr.). The time signature is 4/4. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The Flute, Tenor Saxophone, and Baritone Saxophone parts feature complex melodic lines with many accidentals and slurs. The Piano part has a more rhythmic, chordal texture. The Bass part is mostly silent, with a few notes in the final measure. The Drums part features a steady rhythm with a 'with band' instruction in the final measure. Dynamic markings include *ff* (fortissimo) for the Drums and *ff* for the Bass in the final measure.

J

Fl.

T. Sax.

B. Cl.

Pno.

B.

Dr.

Straight ahead - crotchets (hard funk) - ride

(Ride - straighter - more interesting than written though!!)

To Coda

Fl.

T. Sax.

B. Cl.

Pno.

B.

Dr.

Swing edge to straight ahead (ride)

To Coda

K

Fl. *f*

T. Sax. *f*

B. Cl. solo

Pno.

B. *f*

Straight - simple - loud

Dr.

The musical score is written for a jazz ensemble. It consists of five staves: Flute (Fl.), Tenor Saxophone (T. Sax.), Baritone Clarinet (B. Cl.), Piano (Pno.), Bass (B.), and Drums (Dr.). The time signature is 4/4. The Flute and Tenor Saxophone parts are marked with a forte (f) dynamic and feature complex, fast-moving lines with many slurs and accents. The Baritone Clarinet part is marked 'solo' and features a more melodic line with slurs. The Piano part consists of block chords with slurs. The Bass part is marked with a forte (f) dynamic and features a simple, steady line. The Drums part is marked 'Straight - simple - loud' and features a simple, steady line. The score is divided into four measures by vertical bar lines.

Fl.

T. Sax.

B. Cl.

Pno.

B.

Dr.

2nd time - straight fill

The musical score is for a jazz ensemble and is written in 4/4 time. It consists of six staves: Flute (Fl.), Tenor Saxophone (T. Sax.), Baritone Clarinet (B. Cl.), Piano (Pno.), Bass (B.), and Drums (Dr.). The Flute and Tenor Saxophone parts feature complex, fast-moving melodic lines with many slurs and accents. The Baritone Clarinet part is more melodic and slower. The Piano part consists of dense, sustained chords in both the right and left hands. The Bass part plays a steady eighth-note pattern. The Drums part is a simple straight fill pattern. The score ends with a double bar line and a repeat sign.

Fl. **L**

T. Sax.

B. Cl.

Pno.

B.

Dr.

Disjointed groove returns - SOLO!

ff

The musical score is written for six instruments: Flute (Fl.), Tenor Saxophone (T. Sax.), Baritone Clarinet (B. Cl.), Piano (Pno.), Bass (B.), and Drums (Dr.). The score is in 4/4 time and includes a key signature change to B-flat major. The Flute part starts with a 'L' marking. The Piano part features a complex, disjointed groove. The Bass part features a simple, rhythmic pattern. The Drums part features a simple, rhythmic pattern. The score is marked with 'ff' (fortissimo) and includes a 'SOLO!' instruction for the Drums.

Fl.

T. Sax.

B. Cl.

Pno.

B.

Dr.

sub p *ff*

sub p *ff*

sub p *ff*

sub p *ff*

sub p *ff*

sub p *ff*

M OPEN SOLO AREA 1 (Any Instrument(s))
Double time swing ♩ = 248

Fl. $F^{13}(\sharp 11)$ $F^{\sharp}(b9/\sharp 11)$

T. Sax. $G^{13}(\sharp 11)$ $A^b(b9/\sharp 11)$

B. Cl. $G^{13}(\sharp 11)$ $A^b(b9/\sharp 11)$

Pno. $F^{13}(\sharp 11)$ $F^{\sharp}(b9/\sharp 11)$

Bass $F^{13}(\sharp 11)$ $F^{\sharp}(b9/\sharp 11)$
mf Walking Bass - sample - totally what you want to do

Dr. $F^{13}(\sharp 11)$ $F^{\sharp}(b9/\sharp 11)$

Fl. Bm^{Δ} $B^b m^{11}(b9)$ 1 - ?

T. Sax. $D^b m^{\Delta}$ $Cm^{11}(b9)$

B. Cl. $D^b m^{\Delta}$ $Cm^{11}(b9)$

Pno. Bm^{Δ} $B^b m^{11}(b9)$

Bass Bm^{Δ} $B^b m^{11}(b9)$

Dr. Bm^{Δ} $B^b m^{11}(b9)$

option to return
to letter M for
more solos

last time

Fl.

T. Sax.

B. Cl.

Pno.

Bass

Dr.

pp side-stick - preparing old feel

N OPEN SOLO AREA 2 - ENSEMBLE SOLO BUILDING TOWARDS THE D.S.
Return to original feel ♩ = 124

repeat ?x

Fl. **Fm^Δ #13 (b9)**
p (first time only)

T. Sax. **Gm^Δ #13 (b9)**
p (first time only)

B. Cl. **Gm^Δ #13 (b9)**
 (bass riff)
mp

Pno. **Fm^Δ #13 (b9)**
p - mp solo - let bass settle in first

Bass **Fm^Δ #13 (b9)**
mp Keep solid - do not move away from riff - foundation

Building from clave - develop rhythmic solo based on the grooves from the earlier section -
 begin with rim clicks and head towards full blown snare - work with full ensemble

Dr.
p

The musical score is written for a 12-measure section with a 124 BPM tempo. It features five staves: Flute (Fl.), Tenor Saxophone (T. Sax.), Bass Clarinet (B. Cl.), Piano (Pno.), Bass, and Drums (Dr.). The key signature is F major with a b9 alteration. The time signature changes from 4/4 to 3/4 and back to 4/4. The Flute and Tenor Saxophone parts are marked with a piano (p) dynamic and are only played the first time. The Bass Clarinet part is marked with a mezzo-piano (mp) dynamic and features a bass riff. The Piano part is marked with a piano (p) to mezzo-piano (mp) dynamic and features a solo. The Bass part is marked with a mezzo-piano (mp) dynamic and features a solid foundation. The Drums part is marked with a piano (p) dynamic and features a rhythmic solo based on the grooves from the earlier section.

O

Fm Δ #13 (b9) Be-bop fast itchy solo joining piano from sax or trumpet -
other player join in with solo at some point as it builds

repeat ?x
drum cue out

D.S. (%)
al Coda

Fl. *p - mp - mf - f - ff*

T. Sax. *p - mp - mf - f - ff*

B. Cl. *Gm Δ #13 (b9)*
with bass - solid
mf - f - ff

Pno. *Fm Δ #13 (b9)*
mp - mf - f - ff
bass/b. cl. riff - join in if you want)
8th

Bass *Fm Δ #13 (b9)*
mf - f - ff

Dr. *mp - mf - f - ff* (birdland?!_

CODA

Fl.

f

T. Sax.

solo - optional down the octave

ff

B. Cl.

f

Pno.

B.

f

Dr.

f

Straight - simple - loud

The musical score for the CODA section is written for six instruments: Flute (Fl.), Tenor Saxophone (T. Sax.), Bass Clarinet (B. Cl.), Piano (Pno.), Bass (B.), and Drums (Dr.). The time signature is 4/4. The Flute part begins with a forte (*f*) dynamic and features a complex melodic line with many slurs and accents. The Tenor Saxophone part has a forte fortissimo (*ff*) dynamic and includes a solo section with the instruction "solo - optional down the octave". The Bass Clarinet part starts with a forte (*f*) dynamic and plays a melodic line with slurs. The Piano part consists of two staves with sustained chords and arpeggiated figures. The Bass part plays a simple, rhythmic line with a forte (*f*) dynamic. The Drums part is marked with a forte (*f*) dynamic and the instruction "Straight - simple - loud", featuring a simple rhythmic pattern of slashes.

Fl.

T. Sax.

B. Cl.

Pno.

B.

Dr.

2nd time - straight fill

The musical score is written for a jazz ensemble in 4/4 time. The key signature has two flats (B-flat and E-flat). The score consists of six staves: Flute (Fl.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Cl.), Piano (Pno.), Bass (B.), and Drums (Dr.). The Flute part features a complex melodic line with many slurs and accents. The Tenor Saxophone part has a few long notes with slurs. The Baritone Saxophone part has a melodic line with slurs and accents. The Piano part has a complex harmonic accompaniment with many slurs and accents. The Bass part has a simple melodic line with slurs and accents. The Drums part has a simple rhythmic pattern with slurs and accents. The score ends with a double bar line and a repeat sign.

P

Fl. *ff*

T. Sax. *ff*

B. Cl. *ff*

Pno. *ff*

B. *ff*

Dr. *ff*

Disjointed groove returns - SOLO!

The musical score is for page 25 and begins with a piano introduction marked 'P' in a box. The introduction consists of six measures across six staves. The first five staves are for Flute (Fl.), Tenor Saxophone (T. Sax.), Baritone Clarinet (B. Cl.), Piano (Pno.), and Bass (B.), all playing a rhythmic pattern of eighth notes with accents, marked *ff*. The Piano part is written in grand staff. The sixth staff is for Drums (Dr.), which plays a simple eighth-note pattern, also marked *ff*. The time signature changes from 4/4 to 3/4, then 4/4, then 3/4, and finally 4/4. The score then transitions into a 'Disjointed groove returns - SOLO!' section, which continues the drum pattern for another six measures.

Fl.

T. Sax.

B. Cl.

Pno.

B.

Dr.

fill

The musical score is arranged in six staves. The Flute, Tenor Saxophone, and Bass Clarinet parts are in treble clef, while the Bass and Drums parts are in bass clef. The Piano part is written for both hands. The time signature changes from 7/8 to 4/4 in the third measure. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A 'fill' section is indicated above the drum staff in the final measure.

Full Score

Fasten Your Seatbelts

Ben Oliver
2006-2007

Fasten Your Seatbelts

for:

Clarinet in Bb / Bass Clarinet

Electric Cello

Electric Guitar

Keys (Rhodes, Organ, Piano)

and Electronics (represented by small staves in score)

Duration: 50 minutes

Contents:	Section 1	1
	Section 2	14
	Section 3	22
	Section 4	84

Fasten Your Seatbelts

Programme Note:

Ring modulation + 21 1/16 + multiple cello drum machines + you looking at me? + don't let the tory chameleon fool you + delay + groove + 22 1/12 + laughter + serialism + improvisation + number plate technology + distorted + logic pro 7 + time + extremes + imperialism + passivity is frustrating + cheap flights + shut up fool + loop pedals + scaffolding + the BBC radiophonic workshop + aleatoricism + alienation + proportion + dirt + betrayal + 11 1/18 + friendship + Roy Keane + technophobia + Miles + Igor + Zappa + Freddie + tradition + I love it when a plan comes together + jazz + 29 1/24 + unity + wah-wah + resistance

= Please Fasten Your Seatbelts.

Ben Oliver, May 2007

First performed by the Ben Oliver Quartet at the Soundwaves Festival, Brighton, June 2007

**David Bennett
Jon Cottle
Arthur Carabott
Ben Oliver**

**Clarinet
Electric Cello
Electric Guitar
Keys/Electronics**

PERFORMANCE DIRECTIONS

[0.00]

Time in prerecorded electronics in minutes and seconds
(this starts from the beginning of section 1 and ignores introduction)



Conducting Flags indicated by fingers of left hand and given by downbeat



Left hand cue



Double-armed downbeat



Rehearsal Mark

①

Bar Numbers



Keep repeating material freely or as indicated - use relative values and follow notated instructions

Do something



Follow instructions until curved line is finished

10

Aim to play or attack at this percentage of the time during this gestural area

highest note(s) possible

lowest note(s) possible

cluster chord or collection of pitches



FASTEN YOUR SEATBELTS

Benjamin Oliver, 2006-2007

4-6 minutes

Introduction
Melancholy

SOLO - begin very quietly and grow.
Move stealthily and leave space.
Use rows below as a basis for your improvisation.
Play into piano.
Use growling, multiphonics and sub-tones.
Explore areas comprehensively.

1

2

3

4

10

40

70

Clarinet in Bb.

Pitches

Electric Cello

Electric Guitar

Live Keys

Ped.

Electronics

ppp

f occasional

col legno top of E string
- interact with clarinet
+ delay, no distortion

ppp 30

clean
interact with clarinet and cello

p 20

glissandi inside pn.
some scraping and
plucking - interact
with clarinet

sub f

mp

p

Section 1 Melancholy

5

①

(0.00)

(0.44)

(1.06)

continue solo as before
moving to new pitch rows

1

28.2

(2.00)

legato melodic material - emerging from solo - use subtones
interact with the recorded cello and use pitches specified

(3.50)

58.2

Cl.

continue solo as before

*mf**mf**pp*El.
Cello

LOW DOUBLE STOPS:

pp

70

El.
Gtr

sparse pick-up noise

p

40

nervous interjections - work with recorded piano

Live
Keys*p**mp*

conducted
with distortion!

f

Elec.

(3.50)

GUITAR SCRAPING ON THE BRIDGE AND PICK SCRAPING:

ACOUSTIC CELLO MELODIC MATERIAL:

mp

ACOUSTIC CELLO DOUBLE STOPS:

mp

OSCILLATING PIANO TRIAD:

mp

SUB BASS SYNTH:

p

PIANO RATTLES CONTINUE:

Hammered harmonics

f

ACOUSTIC CELLO SOUNDS:

pp Scrapes/Bartock pizz./Col LegnoPIANO RATTLES:
gliss inside piano*mp*

2 (4.15) **58.2**

3 (5.37) **77**

Cl.

ff **IMPROVISE - work independently**

IMPROVISE - work with guitar and electronics using the following techniques

Scrapes - sparse and ugly Quick col legno bursts of sound Angry agitated arco - bubbling within aug. 4th pitch span

Use distortion or other electronic manipulation if it works musically

ff **50** **40** **30** **5**

IMPROVISE - work with cello and electronics using the following techniques:

Scrapes - sparse and ugly Distorted chords using vibrato arm Pick-up noise - agitated

Use distortion or other electronic manipulation if it works musically

f **60** **50** **40** **10**

Rhodes in right hand

move gradually to:

mp

Piano: with dampener on F string

f **8th**

Elec.

(GUITAR SCRAPING)

ACOUSTIC CELLO IMPROVISATION:

f Scrapes/Bartock pizz./Col Legno Angry agitated arco (bubbling)

(PIANO HAMMERED HARMONICS)

ACOUSTIC CELLO:

pp

tiny interjections...

LEGATO ACOUSTIC CELLO MELODY DOUBLED AT THE OCTAVE + PIANO CHORDS IN HOMOPHONIC MOVEMENT

B^bm⁶/A^b/D^b G^m7(b9) E7^{#9} C^m(b5/A)/D^b B^bm⁶/A^b/D^b G^m7(b9) E7^{#9} C^m(b5/A)/D^b

p

85

change to bass clarinet

Cl.

El. Cello

El. Gtr

PIANO:

pp

high, tender sensitive motives
that move arhythmically around
the melancholic material

Live Keys

Elec.

[illegible]

5

103

Over the approximately three minutes to section 2
 very gradually use a wider pitch span (still low), decrescendo,
 slow down and add more space (% give indication of space)
 - bar 137 should just be long notes (your choices)

108

B. Cl.

El.
Cello

pizz. with a little distortion

mp funky

Use loop pedal to set up alienating arhythmic loops -
 quiet and menacing against the backdrop of distorted recorded guitar solo
 the loops here are gestural suggestions - be quiet and alienating!

El.
Gtr

with vibrato arm

*p**p**mp*

RHODES:

Live
Keys*mp* funky

Elec.



GUITAR DISTORTION RECORDED SOLO:

p cresc.

(DELAY FEEDBACK - gradual decrescendo)

piano ring mod mania

*mf**p*aleatoric low arco
sample undercurrent*p*

112

90

B. Cl. (cauldron...)

El. Cello

El. Gtr (alienated loops...)

Live Keys

Elec.

Pattern 1 - Cello drum kit

The musical score is divided into three measures. The first measure (112) shows the B. Cl. staff with a treble clef and a key signature of one sharp (F#). The El. Cello staff has a bass clef and a key signature of one sharp. The El. Gtr staff has a treble clef and a key signature of one sharp. The Live Keys staff has a bass clef and a key signature of one sharp. The Elec. staff has a treble clef and a key signature of one sharp. The Cello drum kit staff has a bass clef and a key signature of one sharp. The second measure (113) shows the B. Cl. staff with a treble clef and a key signature of one sharp. The El. Cello staff has a bass clef and a key signature of one sharp. The El. Gtr staff has a treble clef and a key signature of one sharp. The Live Keys staff has a bass clef and a key signature of one sharp. The Elec. staff has a treble clef and a key signature of one sharp. The Cello drum kit staff has a bass clef and a key signature of one sharp. The third measure (114) shows the B. Cl. staff with a treble clef and a key signature of one sharp. The El. Cello staff has a bass clef and a key signature of one sharp. The El. Gtr staff has a treble clef and a key signature of one sharp. The Live Keys staff has a bass clef and a key signature of one sharp. The Elec. staff has a treble clef and a key signature of one sharp. The Cello drum kit staff has a bass clef and a key signature of one sharp.

(cauldron...)

B. Cl.

El. Cello

El. Gtr

Live Keys

Elec.

This musical score page contains the following elements:

- Staff 1 (B. Cl.):** A single treble clef staff with a whole rest.
- Staff 2 (El. Cello):** A bass clef staff with a key signature of one sharp (F#). It contains a melodic line with triplets and eighth notes.
- Staff 3 (El. Gtr):** A treble clef staff with a wavy line, indicating a tremolo effect.
- Staff 4 (Live Keys):** A grand staff (treble and bass clefs) with a key signature of one flat (Bb). The right hand has a whole rest, and the left hand has a melodic line with triplets and eighth notes.
- Staff 5 (Elec.):** A treble clef staff with a wavy line.
- Staff 6:** A percussion staff with a double bar line and a wavy line.
- Staff 7:** A bass clef staff with a melodic line.
- Staff 8:** A treble clef staff with a wavy line.
- Staff 9:** A bass clef staff with a wavy line.

B. Cl.

70 (cauldron...)

El.
CelloEl.
GtrLive
Keys

Elec.

+ Pattern 2

GUITAR LOOP - 1

GUITAR LOOP - 2

PIANO LOOP - 1

(cauldron...)

B. Cl.

El. Cello

El. Gtr (alienated loops...)

Live Keys

Elec. + quiet aleatoric laugh samples

GUITAR LOOP - 3

This musical score page contains six staves. The first staff is for B. Cl. with a treble clef and a key signature of one sharp (F#). The second staff is for El. Cello with a bass clef and a key signature of one sharp (F#). The third staff is for El. Gtr with a treble clef and a key signature of one sharp (F#). The fourth staff is for Live Keys with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The fifth staff is for Elec. with a treble clef and a key signature of one sharp (F#). The sixth staff is for Guitar Loop - 3 with a bass clef and a key signature of one sharp (F#). The score is divided into three measures. The first measure contains a whole note for B. Cl., a half note for El. Cello, a whole note for El. Gtr, a whole note for Live Keys, a whole note for Elec., and a whole note for Guitar Loop - 3. The second measure contains a half note for B. Cl., a half note for El. Cello, a half note for El. Gtr, a half note for Live Keys, a half note for Elec., and a half note for Guitar Loop - 3. The third measure contains a half note for B. Cl., a half note for El. Cello, a half note for El. Gtr, a half note for Live Keys, a half note for Elec., and a half note for Guitar Loop - 3. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

125 50

B. Cl. (cauldron...)

El. Cello

El. Gtr (alienated loops...)

Live Keys

Elec.

GUITAR LOOP - 4

PIANO LOOP - 3

The musical score is divided into three measures. The first measure (125) shows the B. Cl. staff with a treble clef and a key signature of one flat. The El. Cello staff has a bass clef and contains a triplet of eighth notes, followed by a quarter note, a half note, and a whole note. The El. Gtr staff has a treble clef and contains a wavy line. The Live Keys staff has a bass clef and contains a triplet of eighth notes, followed by a quarter note, a half note, and a whole note. The Elec. staff has a treble clef and contains a wavy line. The second measure (126) shows the B. Cl. staff with a treble clef and a key signature of one flat. The El. Cello staff has a bass clef and contains a triplet of eighth notes, followed by a quarter note, a half note, and a whole note. The El. Gtr staff has a treble clef and contains a wavy line. The Live Keys staff has a bass clef and contains a triplet of eighth notes, followed by a quarter note, a half note, and a whole note. The Elec. staff has a treble clef and contains a wavy line. The third measure (127) shows the B. Cl. staff with a treble clef and a key signature of one flat. The El. Cello staff has a bass clef and contains a triplet of eighth notes, followed by a quarter note, a half note, and a whole note. The El. Gtr staff has a treble clef and contains a wavy line. The Live Keys staff has a bass clef and contains a triplet of eighth notes, followed by a quarter note, a half note, and a whole note. The Elec. staff has a treble clef and contains a wavy line.

(cauldron...)

130

40

El.
Cello

El.
Gtr

Live Keys

Elec.

play in time on cue and with distortion and then return to loops

GUITAR LOOP - 5

PIANO LOOP - 4

135 10 13

(cauldron...)

B. Cl.

El. Cello

El. Gtr

Live Keys

Elec.

play in time on cue and with distortion and then treturn to loops

(alienated loops...)

Pattern 2 changes:

PIANO LOOP - 5

GUITAR LOOP - 6

PIANO LOOP - 6

The musical score is for a 4/4 track, spanning measures 135 to 140. The instruments and their parts are as follows:

- B. Cl.:** A single staff with a treble clef, containing a whole rest in measure 135 and a whole note in measure 140.
- El. Cello:** A single staff with a bass clef. It features triplet patterns in measures 135 and 136, followed by a whole rest in measure 137. In measure 138, it plays a descending eighth-note pattern starting on G2, marked *f* (forte). In measure 139, it plays a descending eighth-note pattern starting on F2, marked *mp* (mezzo-piano). In measure 140, it plays a triplet of eighth notes starting on E2, marked *f*.
- El. Gtr:** A single staff with a treble clef. It contains a wavy line representing a distorted signal in measures 135 and 136. In measure 138, it plays a descending eighth-note pattern starting on G2, marked *f*. In measure 139, it plays a descending eighth-note pattern starting on F2, marked *mp*. In measure 140, it plays a triplet of eighth notes starting on E2, marked *f*.
- Live Keys:** A grand staff (treble and bass clefs). The bass clef contains triplet patterns in measures 135 and 136, followed by a whole rest in measure 137. In measure 138, it plays a descending eighth-note pattern starting on G2, marked *f*. In measure 139, it plays a descending eighth-note pattern starting on F2, marked *mp*. In measure 140, it plays a triplet of eighth notes starting on E2, marked *f*.
- Elec.:** A grand staff (treble and bass clefs). The treble clef contains a wavy line representing a distorted signal in measures 135 and 136. In measure 138, it plays a descending eighth-note pattern starting on G2, marked *f*. In measure 139, it plays a descending eighth-note pattern starting on F2, marked *mp*. In measure 140, it plays a triplet of eighth notes starting on E2, marked *f*.

Rehearsal mark 135 is at the top. A measure number 10 is in a box. The page number 13 is at the top right.

Section 2
Resistance

SECTION 2 TEMPO ♩ = 60

1

137

Section 1 material continues at (♩ = 54)


(10.41)

long low notes - getting becoming slower and quieter till just breath sound
work with the electronics

B. Cl.



El. Cello



El. Gtr

(alienated loops...)


Live Keys



Elec.

LOW ARCO SAMPLES AND LAUGHS



Section 1 material continues at (♩ = 54)



GUITAR LOOP - 7



PIANO LOOP - 7





(10.57)

B. Cl. (long low notes)

El.
CelloEl.
GtrLive
Keys

Elec.

(low arco samples and laughs)

GUITAR LOOP - 8

PIANO LOOP - 8

mp

3 **156**

4 161.3

5 178.4

B. Cl. **BREATH SOUND** *pp* *ppp*

El. Cello *f* arco *ppp* arco

El. Gtr. *f*

Live Keys **PIANO:** *mp* *f*

Elec. (low arco samples and laughs) **SCREAM CRUSHES IN**

Violent Stabs - work with the cello and electric guitar in reaction to piano. Use multiphonics, extreme registers - accents

f 20

Violent Stabs with the clarinet and electric guitar in reaction to piano. Use double stops, extremes of register - accents

f 40

Violent Stabs with the cello and electric guitar in reaction to piano. Use multiphonics, extreme registers - accents

f 30

SOLO - Violent Aggression all over the piano

ff

Gradually calming down to low repeating dyad

8vb

CHOMSKY - 'The Problem with Iraq'

CHOMSKY - 'Servant of Power Loop'

194 (14.29) change to clarinet

1 (14.53) 200

High sparse impro - repetitive and dissonant
mp

211 (15.36) arco *p* adjust volume according to graphic

213.2 (15.46) change timbre - tremelo / growl etc. *pp*

p adjust volume according to graphic

p adjust volume according to graphic

p adjust volume according to graphic

15^{ma} *mp* with >

Melancholy jazz chords

High sparse impro - repetitive and dissonant

Live Keys

Elec.

Keys/Organ/Synth material:
to atonal jazz impro

held chord 1

organ breaks - held chord 2

The musical score is organized into several systems. The top system includes staves for B. Cl., El. Cello, and El. Gtr. The B. Cl. staff has a circled '1' at measure 194 and a circled '200' at measure 200. The El. Cello and El. Gtr staves have a circled '211' at measure 211. The Live Keys staff has a circled '213.2' at measure 213.2. The Elec. staff has a circled '213.2' at measure 213.2. The Keys/Organ/Synth material staff has a circled '213.2' at measure 213.2. The score includes various musical notations, dynamics, and performance instructions.

2 (16.03) 217.4

3 227.2 (16.41)

230.2 (16.53)

change timbre and pitch on this occasion
- tremelo / growl etc. - move around pitch-class A
- irritable and alienating!

Cl.
mf

El. Cello
Low arco dirt - work with piano
f

El. Gtr
20 (attacks)
with distortion
mf
whammy bar
ff
30 (attacks)
mp

Live Keys
20 (attacks)
f
mf

Elec.
[16.00] CHOMSKY - 'Pirate'
organ breaks again
etc.
[16.54] CHOMSKY - 'Resistance
ring mod. undercurrent

low fast impro - work with cello - work up piano
f

organ breaks - held chord 3

4 (17.40) (242.2)

use this material to create your own aleatoric alienating loops constantly shift in nuance - very quiet

pppp

use this material to create your own aleatoric alienating loop using pedal - add and subtract as you wish - use pizz / arco / or col legno

pppp

use this material to create your own aleatoric alienating loop using pedal - add and subtract as you wish - use scraping / harmonics / normal picking

pppp

5 (254.2) (18.27)

(248.2) (18.04)

(262) (18.55)

Cl.

El. Cello

El. Gtr

Live Keys

p -Tender dissonant chords

CHANGE TO ORGAN

Elec.

multiple layered loops

+ pitch shifter - 1 semitone

[18.08]
Full arco sample

CHOMSKY - 'Beast'

CHOMSKY - 'Beast loops'

272.2 (19.34) gradual accel... 285 (20.19) 177 (20.46) ♩ = 145

Cl.

El. Cello

El. Gtr

Live Keys

Interject with ring-mod organ ideas based on upcoming entry of organ in electronics

(Beast loops)

change to bass clarinet

SYNTH LOOP:

(synth loop)

(Full arco samples)

(arco sample)

Organ 22 - 1/8 - with pitch shift -1

ppppppcresc.

3 bars rest

2 bars rest

304

(21.01)

B. Cl.

El.
CelloEl.
GtrLive
Keys

Elec.

Elec.
E. Org.

313

(21.16)

x7

2 bars rest

x7

2 bars rest

8th.....]8th.....]8th.....]8th.....]

SECTION 3**Mania**

322 (♩ = 145)

B. Cl. *p*

Live Keys

Organ 2 (♩ = 145)
Organ 24 - 18 - with pitch shift -1

==

327

B. Cl. *mp*

Live keys

ORGAN: (Conduct and ignore keys part if necessary)

Organ 2

Organ 24 - 18 - with pitch shift -1

333

B. Cl.

El. Cello

E. Gtr.

Live keys

Org. 2

The musical score for measures 333-338 is as follows:

- B. Cl. (Bass Clarinet):** Measures 333-338. The melody consists of eighth and quarter notes, with some ties. The key signature has one sharp (F#).
- El. Cello (Electric Cello):** Measures 333-338. The staff is empty, indicating no part for this instrument.
- E. Gtr. (Electric Guitar):** Measures 333-338. The staff is empty, indicating no part for this instrument.
- Live keys (Live Keyboard):** Measures 333-338. The part consists of a simple harmonic accompaniment using eighth and quarter notes.
- Org. 2 (Organ 2):** Measures 333-338. The part consists of a simple harmonic accompaniment using eighth and quarter notes.

A

340

B. Cl. *mp*

El. Cello *mp* with distortion - dirty!

E. Gtr. *mp* with distortion - dirty!

Live keys *p*

Wurlt 5

Org. 2

Diagram 24-118

Diagram 24-118 - with pitch shift -1

346

B

B. Cl.

Ei. Cello

E. Gtr.

Live keys

Wurl. 5

Org. 2

352

B. Cl.

El. Cello

E. Gtr.

Live keys

Wurl. 2

Org. 2

The musical score for measures 352-356 is as follows:

- Measure 352:** B. Cl. has a half note G4, quarter note A4, half note B4. El. Cello has a half note G2, quarter note A2, half note B2. E. Gtr. has a half note G2, quarter note A2, half note B2. Live keys has a half note G2, quarter note A2, half note B2. Wurl. 2 has a half note G2, quarter note A2, half note B2. Org. 2 has a half note G2, quarter note A2, half note B2.
- Measure 353:** B. Cl. has a half note A4, quarter note B4, half note C5. El. Cello has a half note A2, quarter note B2, half note C3. E. Gtr. has a half note A2, quarter note B2, half note C3. Live keys has a half note A2, quarter note B2, half note C3. Wurl. 2 has a half note A2, quarter note B2, half note C3. Org. 2 has a half note A2, quarter note B2, half note C3.
- Measure 354:** B. Cl. has a half note B4, quarter note C5, half note D5. El. Cello has a half note B2, quarter note C3, half note D3. E. Gtr. has a half note B2, quarter note C3, half note D3. Live keys has a half note B2, quarter note C3, half note D3. Wurl. 2 has a half note B2, quarter note C3, half note D3. Org. 2 has a half note B2, quarter note C3, half note D3.
- Measure 355:** B. Cl. has a half note C5, quarter note D5, half note E5. El. Cello has a half note C3, quarter note D3, half note E3. E. Gtr. has a half note C3, quarter note D3, half note E3. Live keys has a half note C3, quarter note D3, half note E3. Wurl. 2 has a half note C3, quarter note D3, half note E3. Org. 2 has a half note C3, quarter note D3, half note E3.
- Measure 356:** All staves are empty.

C

358

B. Cl. *mf*

El. Cello *f*

E. Gtr. *f*

Live keys *mp*

Wurlt 1

Wurlt 2

Wurlt 5

Org 2

Organ 22 - 18 - with pitch shift -1

Organ 24 - 18 - 1

Organ 1 - 4 bars of 4/4

Organ 2 - 4 bars of 4/4

362

B. Cl.

El. Cello

E. Gtr.

Live keys

Wurl 1

Wurl 2

Wurl 3

Wurl 4

Wurl 5

Org. 2

Org. 1

Org. 1.5

Wurl 2 - 4 bags of 404

Wurl 3 - 2 bags of 404

Wurl 4 - 4 bags of 404

Organ 22 - 16 - with 1

Organ 22 - 16 - with 2

Wurl 5

1

B. Cl.

Ei. Cello

E. Gtr.

Live keys

Wurl 3

Wurl 4

Wurl 5

Org. 2

Org. 1

Org. 1.5

The musical score for page 30, rehearsal mark 371, consists of seven staves. The top staff is for B. Cl. (Bass Clarinet) in treble clef with a key signature of one flat. The second staff is for Ei. Cello (Electric Cello) in bass clef with a key signature of one sharp. The third staff is for E. Gtr. (Electric Guitar) in treble clef with a key signature of one sharp. The fourth staff is for Live keys, featuring a grand staff with treble and bass clefs and a key signature of one sharp. The fifth staff is for Wurl 3 (Wurlitzer 3) in treble clef with a key signature of one sharp. The sixth staff is for Wurl 4 (Wurlitzer 4) in bass clef with a key signature of one sharp. The seventh staff is for Wurl 5 (Wurlitzer 5) in treble clef with a key signature of one sharp. The eighth staff is for Org. 2 (Organ 2) in bass clef with a key signature of one sharp. The ninth staff is for Org. 1 (Organ 1) in treble clef with a key signature of one sharp. The tenth staff is for Org. 1.5 (Organ 1.5) in bass clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

374

B. Cl.

El. Cello

E. Gtr.

Live keys

Wurl 4

Org. 2

Org. 1

Synth. Bass 1

Wurl 4 - 4 bars of 3/4

Synth. Bass 1 - 4 bars

Wurl 4 - 4 bars of 3/4

The image displays a musical score for a symphony orchestra and various electronic instruments. The score is divided into two systems. The first system includes parts for B. Cl., El. Cello, E. Gtr., and Live keys. The second system includes parts for Wurl. 1, Wurl. 2, Wurl. 4, Wurl. 5, Org. 2, Org. 1, Org. 1.5, Synth. Bass 1, and Synth. Bass 2. The score features complex notation, including staccato markings, dynamic markings (f, sf), and various musical notations like notes, rests, and slurs. There are also some text annotations like 'Wurl. 4, 4 bars of 4/4' and 'Org. 1.5, 4 bars of 4/4'.

B. Cl.

El. Cello

E. Gtr.

Live keys

Wurlt 1

Wurlt 2

Wurlt 3

Wurlt 4

Wurlt 5

Org. 2

Org. 1

Org. 1.5

Synth. Bass 1

Synth. Bass 2

gliss.

f

Wurlt 3 - 2 bars of 4/4

Wurlt 4 - 4 bars of 4/4

Org. 2 - 16 - 1

+ wurlt 6

B. Cl.

El. Cello

E. Gtr.

Live keys

Wurl 3

Wurl 4

Wurl 5

Org 1.5

Synth Bass 1

Synth Bass 2

gliss.

Wurl 3 - 2 bars at 4/4

G

395

B. Cl. *f*

El. Cello *f*

E. Gtr. *f*

Live keys *mf*

Wurl. 5

Org. 1

Synth. Bass 1

Synth. Bass 2

The image displays a musical score for a 5-piece band, organized into five systems. Each system consists of two staves. The instruments are labeled on the left: B. Cl. (Bass Clarinet), El. Cello (Electric Cello), E. Gtr. (Electric Guitar), Live keys (Live Keyboard), and Wurli 5 (Wurlitzer 5). The score includes various musical notations such as notes, rests, triplets, and dynamic markings. A 'change to clarinet' instruction is present at the end of the first system. The score is for measures 22 through 26.

Cl.

El. Cello

E. Gtr.

Live keys

Wurlt 1

Wurlt 2

Wurlt 3

Wurlt 4

Synth Bass 2

Wurlt 1 - 4 bars of 4/4

Wurlt 2 - 4 bars of 4/4

Wurlt 3 - 2 bars of 4/4

Wurlt 4 - 4 bars of 4/4

Synth Bass 2 - 2 bars of 4/4

413

1

Cl.

El. Cello

E. Gtr.

Live keys

Wurl 1

Wurl 2

Wurl 3

Wurl 4

Org. 1.5

Keys 1

Synth Bass 2

mp

mp

mp

mp

Wurl 4 - 4 bars of 4/4

Keys 11 - 15

419

Cl.

El. Cello

E. Gtr.

Live keys

Wurl 1

Wurl 2

Wurl 3

Org. 1.5

Keys 1

Synth
Bass 1

Wurl 1 - 2 (Org 1.5)

426

Cl.

J legato

mf

3

3

El. Cello

(h)

E. Gtr.

(h)

Live keys

(h)

Org. 1.5

Keys 1

Synth Bass 1.5

434

Cl.

El. Cello

E. Gtr.

Live keys

Org. 1.5

Keys 1

Synth Bass 2

legato

mf

K

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features a multi-instrumental arrangement with the following parts:

- Cl. (Clarinet):** Plays the main melody in the treble clef, featuring triplets and long sustained notes.
- El. Cello (Electric Cello):** Provides a harmonic accompaniment in the treble clef, mirroring the clarinet's melody with triplets and sustained notes.
- E. Gtr. (Electric Guitar):** Plays a rhythmic accompaniment in the treble clef, featuring a repeating eighth-note pattern with a key signature change to one flat.
- Live keys:** Provides a harmonic accompaniment in the bass clef, mirroring the electric guitar's rhythm with a key signature change to one flat.
- Orig. 1.5:** A track that remains mostly silent, with a few notes appearing in the final measure.
- Synth. Bass 1:** A track that remains mostly silent, with a few notes appearing in the final measure.
- Keys 1:** A track that provides a harmonic accompaniment in the bass clef, mirroring the electric guitar's rhythm.
- Synth. Bass 2:** A track that provides a harmonic accompaniment in the bass clef, mirroring the electric guitar's rhythm.

The score is written in 4/4 time and includes a key signature change to one flat (B-flat) in the final measure. The tempo is marked as "Allegro" and the dynamics are marked as "p" (piano) and "f" (forte).

449

Cl.

El. Cello

E. Gtr.

Live keys

Org. 1.5

Synth Bass 1

Keys 1

f

mf

f *mp* *f* *mp*

f *mp*

455

Cl.

El. Cello

E. Gtr.

Live keys

Org. 1.5

Synth Bass 1

Keys 1

Synth Bass 2

The musical score for measures 455-460 is as follows:

- Cl.:** Measures 455-459 contain a melodic line with a trill in measure 455, a triplet in measure 458, and a long note in measure 459. Measure 460 is a whole rest.
- El. Cello:** Measures 455-459 contain a melodic line with a trill in measure 455, a triplet in measure 458, and a long note in measure 459. Measure 460 contains a melodic line marked *mp*.
- E. Gtr.:** Measures 455-459 contain complex chordal textures. Measure 455 is marked *f*, 456 *mp*, 457 *mp*, 458 *f*, and 459 *mp*. Measure 460 contains a melodic line marked *f* and *mf*.
- Live keys:** Measures 455-459 contain a rhythmic pattern in the bass. Measure 460 is a whole rest.
- Org. 1.5:** Measures 455-459 contain a melodic line. Measure 460 is a whole rest.
- Synth Bass 1:** Measures 455-459 contain a rhythmic pattern. Measure 460 is a whole rest.
- Keys 1:** Measures 455-459 contain a melodic line. Measure 460 is a whole rest.
- Synth Bass 2:** Measures 455-459 contain a whole rest. Measure 460 contains a melodic line.

[illegible]

466

Cl.

El. Cello

E. Gtr.

Live keys

Synth Bass 1

Synth Bass 2

The musical score for measures 466-468 features the following parts:

- Cl.:** A melodic line starting on a whole note, followed by a slur over a series of notes across the measures.
- El. Cello:** A rhythmic pattern of eighth notes with dynamics *f* and *mf*.
- E. Gtr.:** A rhythmic pattern of eighth notes with dynamics *f* and *mf*.
- Live keys:** A bass line with a steady eighth-note rhythm.
- Synth Bass 1:** A rhythmic pattern of eighth notes.
- Synth Bass 2:** A complex rhythmic pattern with slurs and ties, featuring a mix of eighth and sixteenth notes.

469

[illegible]

476

M

Cl.

El. Cello

E. Gtr.

Keys 18-8

Keys 18-16

Org. 2

Org. 1

3

q ||

q ||

Org. 2

Org. 1

482

Cl.

EI. Cello

E. Gtr.

Keys 18 - 8

Keys 18 - 10

Synth Bass 2

482

488

E. Gtr.

Keys 18 - 8

Keys 18 - 10

Synth Bass 2

488

N

pitchless muted - mute wah-wah - do not have to stay at constant semi-quavers- groove with cello drum kits
tone centre Ab9(#11) - very rhythmic - as you go forward begin to add notes - create your own groove

492

E. Gtr.

Music score for measures 492-496. The score is written for five staves: E. Gtr., Key1 18-5, Key2 18-16, and Synth Bass 2. The E. Gtr. staff features a continuous, dense, rhythmic pattern of eighth notes. The Key1 18-5 staff has a melodic line with some rests. The Key2 18-16 staff has a melodic line with some rests. The Synth Bass 2 staff has a steady, rhythmic pattern of eighth notes.



O

497

solo

El. Cello

p

E. Gtr.

Music score for measures 497-501. The score is written for five staves: El. Cello, E. Gtr., Key1 18-5, Key2 18-16, and Synth Bass 2. The El. Cello staff features a melodic line with a long note in measure 497, marked with a *p* (piano) dynamic. The E. Gtr. staff features a continuous, dense, rhythmic pattern of eighth notes. The Key1 18-5 staff has a melodic line with some rests. The Key2 18-16 staff has a melodic line with some rests. The Synth Bass 2 staff has a steady, rhythmic pattern of eighth notes.

Cl.



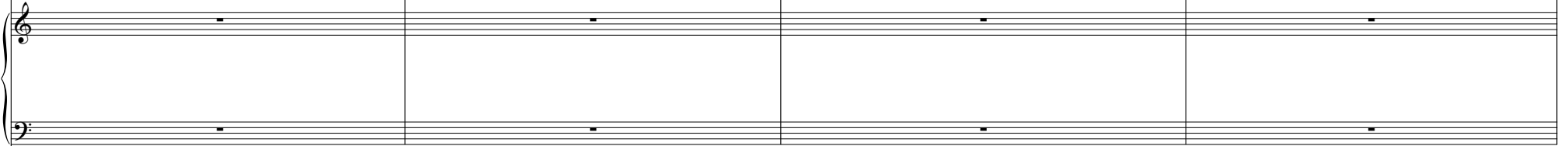
El. Cello



E. Gtr.



Live keys

Keys
18-8Keys
18-16Synth
Bass 2

P

506

Cl.

p

El. Cello

E. Gtr.

Live keys

Keys
18 - 8Keys
18 - 18

Wurlt 1

Wurlt 2

Wurlt 3

Synth
Bass 2

Cl.

p

El. Cello

E. Gtr.

Live keys

Keys
18 - 8

Keys
18 - 18

Wurlt 1

Wurlt 2

Wurlt 3

Synth
Bass 2

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18 - 8

Keys 18 - 16

Wurl 1

Wurl 2

Wurl 3

Synth Bass 2

Wurl 1 - 4 bars of 44

Wurl 2 - 4 bars of 44

Wurl 3 - 4 bars of 44

Wurl 1 - 4 bars of 44

Wurl 2 - 4 bars of 44

Wurl 3 - 4 bars of 44

Q

515

Cl.



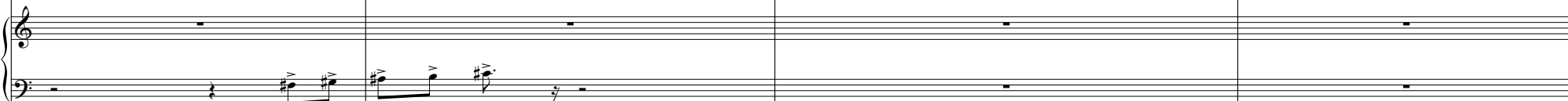
El. Cello



E. Gtr.



Live keys



Keys

29 - 18



Keys

29 - 16



Wurlt 1



Wurlt 2



Wurlt 3



519

Cl.

El. Cello

E. Gtr.

Live keys

Keys 29-8

keys 29-16

Wurlt 1

Wurlt 2

523

Cl.

El. Cello

E. Gtr.

Live keys

The image displays two musical staves, each consisting of a treble and bass clef pair. The top staff is labeled 'Keys 29-8' and the bottom staff is labeled 'Keys 29-16'. Both staves contain musical notation, including notes, rests, and bar lines, arranged in a sequence of measures. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves.

528

Cl.

El. Cello

E. Gtr.

Live keys

Keys 29-8

keys 29-16

R

533

Cl.

El. Cello

E. Gtr.

Live keys

Keys
18 - 8Keys
18 - 16Keys
29 - 8Keys
29 - 16

Musical score for measures 533-537. The score is written for five staves: Clarinet (Cl.), Electric Cello (El. Cello), Electric Guitar (E. Gtr.), Live keys, and four keyboard parts (Keys 18-8, Keys 18-16, Keys 29-8, Keys 29-16). The Clarinet and Electric Cello parts feature melodic lines with slurs and dynamic markings (f). The Electric Guitar part has a rhythmic pattern of eighth notes. The Live keys part is marked with a minus sign (-). The keyboard parts (Keys 18-8, Keys 18-16, Keys 29-8, Keys 29-16) provide harmonic support with various chordal and melodic figures. A circled 'R' is located above measure 533, and a circled '533' is at the beginning of the first staff.

538

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-8

Keys 18-16

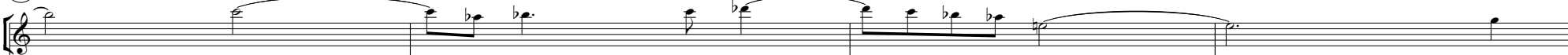
Keys 29-8

Keys 29-16

The musical score for measures 538-542 is arranged in a system of five staves. The top staff is for Clarinet (Cl.), the second for Electric Cello (El. Cello), the third for Electric Guitar (E. Gtr.), the fourth for Live keys, and the bottom four staves are for keyboard parts (Keys 18-8, Keys 18-16, Keys 29-8, Keys 29-16). The Clarinet and Electric Cello parts feature melodic lines with slurs and ties. The Electric Guitar part has a rhythmic pattern of eighth notes. The Live keys part is mostly rests. The keyboard parts have various melodic and harmonic lines.

543

Cl.



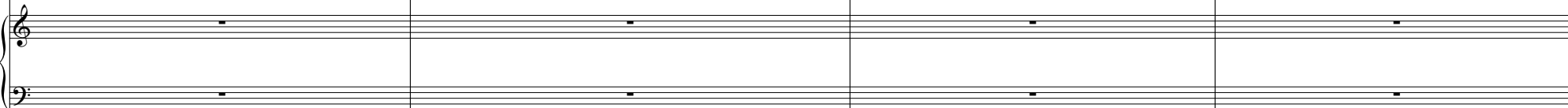
El. Cello



E. Gtr.



Live keys



Keys

18-15



Keys

18-16



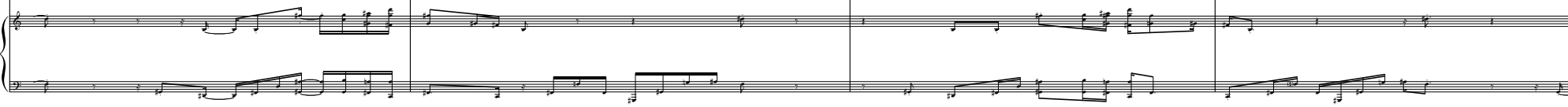
Keys

29-8




keys

29-16




547


Cl.




El. Cello




E. Gtr.




Live keys




Keys
18 - 8




Keys
18 - 18



Keys
29 - 8



Keys
29 - 18



S

551

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-5

Keys 18-16

Keys 29-8

Keys 29-16

Org. 1.5

Keys 1

f

Copy 11-13

This musical score page, marked with rehearsal number 551, contains eight staves. The top four staves are for Cl. (Clarinet), El. Cello (Electric Cello), E. Gtr. (Electric Guitar), and Live keys. The bottom four staves are for Keys 18-5, Keys 18-16, Keys 29-8, Keys 29-16, Org. 1.5, and Keys 1. The E. Gtr. staff begins with a forte (*f*) dynamic and features a complex, fast-moving line with many beamed sixteenth notes. The Cl. and El. Cello staves have long, sweeping lines with many ties, indicating sustained notes. The Live keys staff is mostly empty, with a few notes at the end. The keyboard staves (Keys 18-5, 18-16, 29-8, 29-16) show a variety of rhythmic patterns and chords. The Org. 1.5 staff has a few notes, and the Keys 1 staff has a section labeled 'Copy 11-13'.

556

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-5

Keys 18-16

Keys 29-8

Keys 29-16

Org. 1.5

Keys 1

561

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-8

Keys 18-18

Keys 29-8

Keys 29-18

Keys 29-32

Org. 1.8

Keys 1

566

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-8

Keys 18-16

Keys 29-8

Keys 29-16

Keys 29-32

Org. 1.5

Keys 1

repeat till bar 714

568

T

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-5

Keys 18-16

Keys 29-8

Keys 29-16

Org. 1-5

Keys 1

568

569

570

571 U

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-8

Keys 18-16

Keys 29-8

Keys 29-16

Org. 1

Org. 1.5

Keys 1

3

Organo 29-18 ... with patch 201-1

575

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-4

Keys 18-16

Keys 29-8

Keys 29-16

Org. 1

Keys 1

ff

579

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-8

Keys 18-16

Keys 29-8

Keys 29-16

Org. 1

Keys 1

Keys 18-8

Keys 18-16

Keys 29-8

Keys 29-16

Org. 1

Keys 1

583

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18 - 6

Keys 18 - 16

Keys 29 - 8

Keys 29 - 16

Org. 1

Keys 1

586

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-8

Keys 18-16

Keys 29-8

Keys 29-16

Org. 1

Keys 1

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-8

Keys 18-16

Keys 29-8

Keys 29-16

Org. 1

Keys 1

589

Cl.

El. Cello

E. Gtr.

Live keys

LOOP 1 - set up with pedal

then return to: $A^{b9(\#11)}$

[28.54]

Keys
18 - 8

Keys
18-16

Keys
18-12

Keys
29. A

keys
00_40

Org. 1

Synth.
Bass 1

Keys 1

594

[29.03]

gradual accel...to bar 653

73

Cl.

El. Cello

E. Gtr.

Live keys

RING
MOD

ON

[29.03]

gradual accel...to bar 653

Keys
18 - 8Keys
18 - 16Keys
29 - 8Keys
29 - 16Keys
29 - 12Keys
29 - 24

Org. 1

Synth
Bass 1

Keys 1

repeat until bar 714
To Kbd.

repeat until bar 714

repeat until bar 731

repeat until bar 736

repeat until bar 712

repeat until bar 631
To Kbd.

598

Cl.

El. Cello

E. Gtr.

Live keys

RING MOD

Keys 29 - 8

repeat until bar 659

keys 29 - 18

repeat until bar 659

2 [29.15]

Use pitches for impro- vary timing - gradually move away from pitches, become staccato and attacking till completed manic...
You are not the feature - support the cello

602

Cl.

IMPROVISED SOLO - Use the following boxed material as basis - work in short loops, scrub and wail - use repetition and be dirty as hell!!

El. Cello

E. Gtr.

Live keys

change to piano

3 ⁶¹⁴ [29.34]

Staccato
manic
impro all over piano

RING
MOD

628 4 [29.56]

653 $\text{♩} = 181$ [30.33]

658.2 5 [30.40]

670 1 [30.55]

Cl. **MANIA - at top of clarinet use multiphonics and growling** *fff*

El. Cello **MANIA - at top of cello range** *fff*

E. Gtr. **LOOP 2 - set up with pedal (stop LOOP 1)**
ff
 then return to:
A^b9(♯11) etc.
 more rhythmically fragmented, vary registers and pause on extreme pitches
 loop 2 off

Live keys **MANIA - Hammer-on as fast as possible at highest pitches possible** *fff*

MANIA - Hammer as fast as possible at extreme height of piano *fff*

RING MOD

Keys 29-8

Keys 29-16

2 [31.09] **gradual rit. to bar 712**

680

Cl.

gradually calm down -
move down in pitch and augment notes

add pizz. and more space
+ feedback

gradually calm down -
move down in pitch, decresendo and augment notes

El. Cello

+ feedback and
double-handed hammering-on

gradually calm down -
move down in pitch, decrescendo and augment notes
(keep feedback)

E. Gtr.

gradually introduce fragments of this material amongst feedback:

Live keys

gradually calm down -
move down in pitch and augment notes

RING
MOD

3 [31.48] 704

gradually return to staccato tone-row material - sparser than before the mania
and augmenting towards the molto vibrato melodic material at 718

pizz.
for this
material

gradually introduce fragments of this material amongst feedback:

gradual rit. to bar 712

Original 22 = 16 = with pitch shift 11

bar 687

801.....J

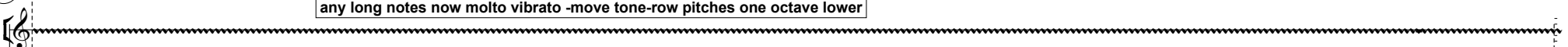
801.....J

4 [32.03]

712 ♩ = 106

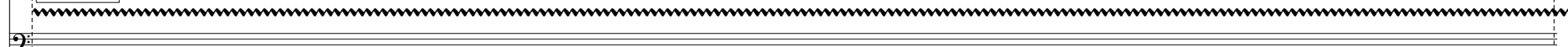
any long notes now molto vibrato -move tone-row pitches one octave lower

Cl.



- feedback

El. Cello



mf

- feedback

E. Gtr.



mf

quiet itchy improvisation based on pitches - use chords and single notes - interact with clarinet

Live keys



5 [32.18]

718 Play this tone row material - keep repeating with variation - try and keep relative note values but do not play in time - repeat many times (gradual descrecendo) - should be melancholy

Cl. *mf* molto vibrato - legato - repetitive

Jon lead simultaneous sparse attacks - descrecendo

arco

mp

E. Cello

E. Gtr.

mp

Live keys

[32.18]

Keys 18-19

Keys 18-16

Keys 18-12

Org. 1

Synth Bass 1

725

Cl.

El. Cello

E. Gtr.

Live keys

Keys 18-14

Keys 18-16

Keys 18-12

Org. 1

Synth Bass 1

The musical score for measures 725-730 is arranged in a multi-staff format. The top four staves (Cl., El. Cello, E. Gtr., Live keys) are grouped together, as are the bottom four staves (Keys 18-14, Keys 18-16, Keys 18-12, Org. 1, Synth Bass 1). The Clarinet part begins with a melodic phrase, including a triplet of eighth notes. The Electric Cello, Electric Guitar, and Live keys staves are mostly empty, indicating sustained or silent parts. The keyboard parts (Keys 18-14, 18-16, 18-12) and the Organ (Org. 1) provide harmonic support with various chordal and melodic textures. The Synth Bass 1 part features a rhythmic pattern of eighth and sixteenth notes.

731 **1** [32.46]

Cl.

Live keys

Keys 18-12

Keys 29-12

Synth Bass 1

737

Cl.

Live keys

Keys 18-12

Keys 29-12

Synth Bass 1

744

Cl.

Live keys

2 [33.26]

748.2

IMPROVISE FREELY
AVOID DEFINITE PITCHES
EXCEPT FOR PLUCKED STRINGS
DROP LIGHTER IN PIANO

[33.26]

Keys
29 - 12

Synth
Bass 1



751

Cl.

Live keys

Keys
29 - 12

759

Cl.

Live keys

Key: 26 - 12

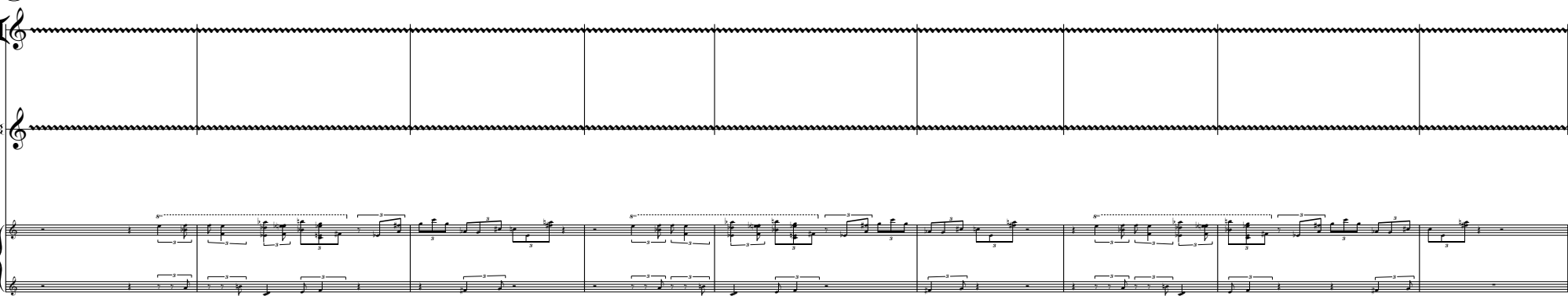


766

Cl.

Live keys

Key: 26 - 12



SECTION 4

Calm but unnerving

1
773 ↓ (34.21) (34.27) ♩ = 60 (34.53)

Cl.

El. Cello

El. Gtr

Live Piano
mf

Elec.

RECORDED PIANO TONE ROW:

(Keys 29 -12)

PIANO - Harmonics and low clusters + Scrapes

Guitar glissandi

789 **2** (34.57) (35.14) **3** (35.17)

Cl.

PLAY QUIET UNDERCURRENT MATERIAL
based on the boxed ideas below:

col legno / pizz. slow and sustained
- clean - legato

ppp 20

SET-UP VERY QUIET ALIENATED LOOPS
Very much in the background - use material in boxes as basis

with whammy bar slow and sustained like piano (accel)

pp *p* *mp*

E. Cello

E. Gtr.

Live Keys

RECORDED PIANO TONE ROW 2 - with freedom:

Elec.

(Keys 29 - 12)

(low piano)

(gtr.)

CHOMSKY 'Resistance'

Scream crush chord 1

Scream crush chord 2

(35.43)

Section 1 reversed - guitar moans, piano loops, delay feedback

4 (36.02) (36.16) (36.31) (36.44)

oscillate frantically around central pitch-class - be unnerving and use different timbres

818

Cl.

El. Cello

E. Gtr.

Live Keys

Elec.

low piano

Low reversed chords

+ reversed opening chords 2

CHOMSKY - Democracy loop

Scream crush chord 4

Scream crush chord 5

(reversed section 1 materials)

pp

The musical score is written for a multi-instrument ensemble. The top staff is for Clarinet (Cl.) in treble clef, marked with a circled '818'. Below it are staves for Electric Cello (El. Cello) in bass clef, Electric Guitar (E. Gtr.) in treble clef, Live Keys in bass clef, and Electric Piano (Elec.) in grand staff. The bottom section includes a 'low piano' staff in bass clef, a guitar staff labeled '(gtr.)' in treble clef, and a 'CHOMSKY - Democracy loop' section with two staves. The score is divided into measures by vertical dashed lines, with time markers (36.02), (36.16), (36.31), and (36.44) at the top. A circled '4' is above the first measure. The Elec. staff has a box labeled 'PIANO - tone row chords introduce chords (with ring mod)'. The 'low piano' staff has a box labeled 'Low reversed chords' and another labeled '+ reversed opening chords 2'. The guitar staff has a box labeled 'CHOMSKY - Democracy loop'. The bottom section has two staves with 'Scream crush chord 4' and 'Scream crush chord 5' labels. The score ends with a double bar line and a repeat sign.

5

837 (36.46)

(36.53)

[(37.45)]

CONTINUE WITH PREVIOUS IDEAS BUT ADD OCCASIONAL:

col legno top of E string
 - interact with clarinet
 + delay, no distortion

ppp

+ ringshifted export

mp

PIANO - tone row chords proper

(36.51)

Scream crush chord 6

Scream crush chord 7

(reversed section 1 materials)

88

1

863

▼ (37.45)

Add tongue slaps

(39.00)

2

▼ (39.07)

Cl.

E. Cello

React to Electronic crescendos - slowly build

E. Gtr.

React to Electronic crescendos - slowly build

Live Keys

Elec.

(piano tone row chords)

(low piano)

crescendo moments

mp

Ring mod gtr.

Section 1 reversed - agitated cello section

3

(39.25)

Loud Ring Mod Fall

4

(40.12) (40.16) (40.21)

Ring mod wail 1 Ring mod high wail 2 Lower ring mod

(41.22)

Ring mod wail 3 - held

907

Cl.

Just tongue slaps, key clicks, breath sounds and agitated low material few true notes if any

mp

80

IMPROVISE - work with guitar and electronics using the following techniques

Scrapes
-sparse and ugly

Quick col legno
bursts of sound

Angry agitated arco - bubbling
within aug. 4th pitch span

mp

50

IMPROVISE - work with cello and electronics using the following techniques:

Scrapes
-sparse and ugly

Pick-up noise
- agitated

mp

40

IMPROVISE - work with cello and electronics using the following techniques:

Scrapes
-sparse and ugly

Free improvisation

mp

40

LOUD RING-MOD FALL

(low piano)

Elec.

Scream Rev S1

30 → 0

p

20 → 5

p

15 → 3

p

15 → 3

- reversed opening chords 2

Looped ending

5

♩ = 54

(41.31)

963

(low piano)

- ringshifted export

Elec.

RECORDED ACOUSTIC CELLO:

pp

RECORDED LEGATO ACOUSTIC CELLO MELODY DOUBLED AT THE OCTAVE + PIANO CHORDS IN HOMOPHONIC MOVEMENT

p

(41.54)

SCREAM CRUSH SAMPLES:



976

El. Cello

p

Elec.

IMPRO



1017

Elec.

(43.50)

again and again

for improvised prepared piano and electronics

'Till so many strokes and cries since he was last seen that perhaps he would not be seen again. Then so many cries since the strikes were last heard that perhaps they would not be heard again. Then such silence since the cries were last heard that perhaps even they would not be heard again. Perhaps thus the end. Unless no more than a mere lull. Then all as before. The strokes and cries as before and he as before now there now gone now there again now gone again. Then the lull again. Then all as before again. So again and again. And patience till the one true end to time and grief and self and second self his own.'

Stirrings Still Part I (end), Samuel Beckett

Benjamin Oliver
2008-2009

First performance:

Benjamin Oliver (Piano and live electronics)
at the 'Beckett and Music Symposium', University of Sussex, 26th February 2009

Duration:

15-20 minutes

Electronic requirements:

MAC or PC with MaxMSP 5
MaxMSP patch (available from the composer)
Microphone + soundcard
n.b. Check loudness peak and trough in analysis patch in order to establish levels for the scale object in the analysis patch
Two octave midi keyboard required – patch designed for an Edirol PCR-M1
Two or more speakers and mixing disk

Piano preparation:

Masking tape placed on strings near to hammers between Ab2 and B4 of a grand piano
Two soft beaters required for the performance

Score instructions for electronics:

Midi note instruction []
Ctrl ? – Controllers 1-8 on midi keyboard
QUERTY keyboard instruction ()
R: = Record
P: = Poly trigger area

Midi keyboard mapping:

[Eb1]	Buffer 'live' record start and stop
[Gb1]	Granulator piano control – pitch to attacks
[G1]	Granulator piano control – pitch interpolates
[Ab1]	Granulator piano control – pitch/loudness attacks
[A1]	Granulator piano control – pitch/loudness interpolates
[Bb1]	Granulator piano control – loudness interpolates
[B1]	Granulator volume controlled by loudness
[C2]	Switches granulator piano control off
[D2]	Bonk poly trigger ON/OFF
[E2]	PSpeed: = Poly speed controlled by piano pitch
[Gb2]	Gizmo Main out on
[Ab2]	Granulator speed preset 10
[B2]	Delay 1 ON
[C2]	Delay 2 ON
Ctrl 1:	bonk~ record trigger level = bonk~ record (level)
Ctrl 2:	bonk~ playback trigger level = bonk~ play (level)
Ctrl 3:	Poly/Gizmo level
Ctrl 4:	Granulator return level
Ctrl 5:	Granulator level
Ctrl 6:	Main out level
Ctrl 8:	Delay amount

QUERTY keyboard mapping:

(F1-F8)	Set bonk trigger messages to specific soundfiles 1-9
(2)	Clear all information from the recording coll
(3)	Begin/End sfplay recording at start and end of the piece
(SPACE)	Record the next soundfile

Pre-performance set-up:

Check soundcard is activated and record paths for Sound files 1-5
Clear all information - (2) Set: bonk~ record 20-25 bonk~ play 30-35
Poly: Soundfile specific cues area 1 (F1) Poly playback level – 120 Playback speed control on [E2]
Reverbs on preset 1 FFT – all on full Reverb poly sends main out on
Set levels for FFT outs (Ctrl 3)

Granulator (open and all windows active on):
Select entire file Playing Preset 1 Main out ON
Grains Preset 1 Select high in prism Volume medium (Ctrl 5)
Granulator threshold high – 80 (Ctrl 4)

MAIN OUT around 120 (Ctrl 6)

Prime

Rotation 1

123456

246135



Rotation 2

Rotation 3



Rotation 4

Rotation 5

531642

654321



again and again

Benjamin Oliver, 2008-2009

1 R.H. - improvise using single-note rows within range specified and rhythms if useful 2-4'

Pn. *f* attacks / *pp* in general

L.H. - improvise with felt beater within range specified - ghost some notes of tone row in R.H. at first sporadic and then more rhythmic with occasional hits - finish with 'stirring' on strings without pedal

Elec. **Start recording - mouse or (3)**
R: soundfile 1

2 2'

Pn. *f* attacks / *mp* in general
Trigger poly play-back with high attacked notes from single note rows
Answer with continued stirring and hits in L.H. and row material in middle of piano with R.H.

L.H. -

Elec. **(SPACE), (F1), [E2 if not already on!]**
R: Soundfile 2 (E1) P: 1 (F1) PSpeed: ON - [E2] Rev: ON

3 5-6'

Pn. *p* / *mp* restless permutating ideas derived from chords 654321 / 123456 + spread chords
gradually become more animated and both hands join (record buffer 'live')
Work with granulator still triggering poly with sharp attacks

fff with stick triggers reversed poly from areas 2 or 1

Elec. **(SPACE), (F2), Ctrl 2 - Up (50) [Gb2]** **Start [Eb1]** **Stop [Eb1] [G1] or [Gb1]**
R: Soundfile 3 (E1P: 1/2 (F1/F2) Add gizmos Record buffer 'live' - Granulator starts automatically (PS 1) granulator controlled by pitch of piano - interpolating or triggered

4 3-5'

Pn. return to area 1 sonorities using chords and then rows 5/6 to begin with - 'stirring' stick in L.H. then added more sparse now and working with granulator
let poly triggered sonorities slowly die away

5 2' I.v. x 10-15

fff strumming *ppppp*

Elec. **(SPACE) [Ctrl 3] ↓** **[Gb1]** **[Ab2]** **[Ctrl 4] ↓** **[Ctrl 6] ↓**
volume controlled granulator interpolating preset 10 - fast granulator gradually reduce pre-determined granulator level to nothing to lead to natural diminuendo

Interplay

for cor anglais and electronics

**Benjamin Oliver
2009**

Interplay

for:

**Cor Anglais
Live Electronics**

Score is transposed

Electronic requirements:

MAC or PC with MaxMSP 5

MaxMSP patch (available from the composer)

Microphone + soundcard

n.b. Check loudness peak and trough in analysis patch in order to establish levels for the scale object in the analysis patch

Two or more speakers and mixing disk

Score instructions for electronics:

QUERTY keyboard instruction()

R: = Record in next soundfile

B: = Bank of samples for poly trigger

Sp: = Speed setting for poly

LIVE/POLY = Reverb/Gizmo Settings for live or triggered sounds in poly

First performance:

Anna Durance (cor anglais)

Benjamin Oliver (live electronics)

at the 'University of Sussex Music Department Postgraduate Day', University of Sussex, 3rd June 2009

Duration:

8-10 minutes

Score is transposed

Interplay

for cor anglais and electronics

Benjamin Oliver, 2009

Very free

Cor Anglais

1. Cor anglais nod
2. Electronics thumbs-up

Electronics

Preset 1
VST Presets

R1 (Record)

R2 (Space)

B1 (B+Q); Sp: 1 (J)

LIVE: ON 135/
ANNA

2 **A**

C. A.

Elec.

R3 (Space)

mp *mf* *f*

3

C. A.

Elec.

R4 (Space) B2 (W)

mp *mf* *pp* *mf* *ff*

4

C. A.

Elec.

B3 (E); Sp: 2 (K)

LIVE: OFF 135/
POLY: ON 1356/24

p *mp*

5 **B** Still fairly free ♩ = circa 66

C. A.

Elec.

POLY: remains ON 123456/24
BENJAMIN

p *espress.*

change gizmo/FFT speed settings as you see fit...

13

C. A.

Elec.

21

C. A.

Elec.

Sp: 3 (L)

24

C. A.

Elec.

R5 (SPACE)

Very free

26

C. A.

Elec.

B4; Sp: 1/2 (J/K)

change gizmo/FFT speed settings as you see fit...

27

C. A.

Elec.

C Still fairly free ♩ = circa 66

28

C. A.

Elec.

4/4

FFT speed: 10-100 (free)

R6 (SPACE)

B5 (T): Sp: 2 (K)

POLY: remains ON 1357 (free)

OLIVER

34

C. A. 

Elec. 

39

C. A. 

Elec. 

B4 (T): Sp: 1 (J)

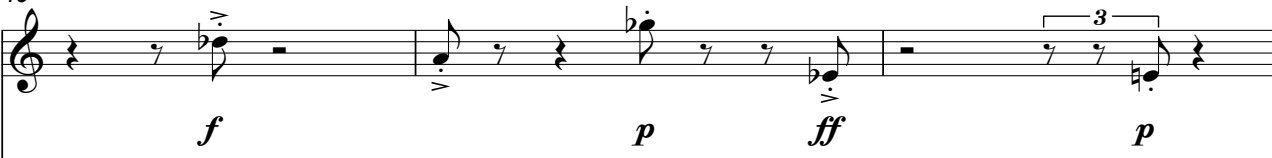
44


C. A. 

Elec. 

TURN OFF RECORDING

49

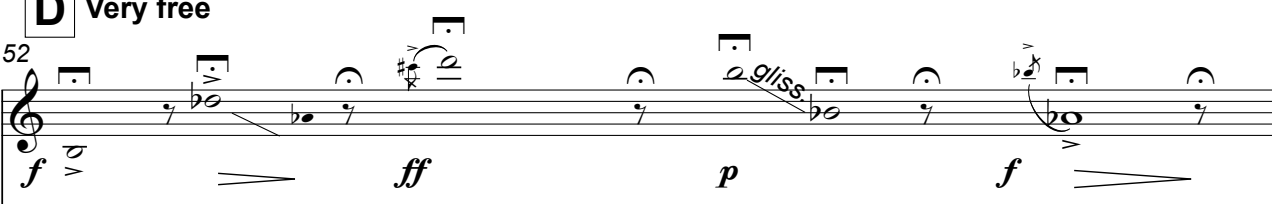
C. A. 


Elec. 

B1 (Q): Sp: 1 (J)

D Very free

52

C. A. 

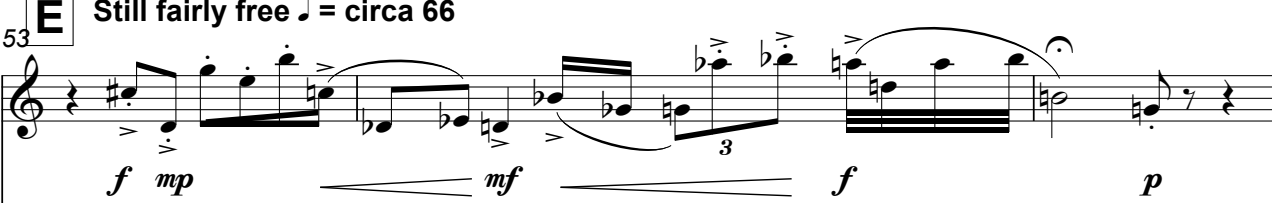
Elec. 

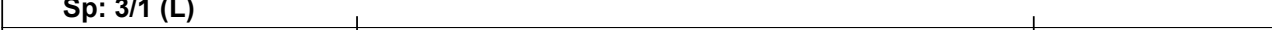
B4 (T): Sp: 1 (J)

LIVE + POLY: ON 1357/24 (free)
DURANCE
FFT speed: 50

E Still fairly free ♩ = circa 66

53

C. A. 

Elec. 

Sp: 3/1 (L)

change gizmo/FFT speed settings as you see fit... gradually bring texture away

56

C. A.

ff mp mf p pp mf

Elec.

60

C. A.

f ff

ff p

B1-6: Sp: 2

Elec.

64

C. A.

f p ff p

change gizmo/FFT speed settings as you see fit...

Elec.

69

C. A.

f p ff p f

Elec.

74

C. A.

p ff p

Elec.

Full Score

Schism

for violin, bass clarinet and piano

Benjamin Oliver
2007

Schism

Instrumentation: (Score is transposed)

Violin

Bass Clarinet in Bb

Piano

Duration: 8'

Schism

schism, n. – Division of a community into factions...

The Concise Oxford Dictionary

Schism has been developed from the foundations of my own piano improvisation. I generated the musical material by improvising using a midi-keyboard into Logic Pro and then using Sibelius software to create a coherent score for live performance. The three instrumentalists are treated as individual entities, more often than not threading through the musical texture in their own individual manner (moments of coincidence between the different instruments therefore take on added importance).

There is a real focus on linear development in *Schism*, reflecting my intention to confront the vertical (principally harmonic) starting point which characterises much of my work. I am currently fighting my penchant for Stravinsky-influenced block structuring, with the formal development of this work being generated by the shifting textural densities rather than block juxtaposition. The textural densities of the work were devised before I recorded any of the improvisation helping to create, I hope, a real sense of development in the work without a 'sectional' focus.

Ben Oliver, October 2007

Schism

♩ = 112

Benjamin Oliver, 2007

Violin

pizz. - jumpy

pp

p

mp

pp

Bass Clarinet in B \flat

mysterious

pp

mp

pp

Piano

10

Vln.

f

p

mf

A

B. Cl.

p

f

Pno.

15

Vln.

B. Cl.

Pno.

f *p* *f* *sub p*

f *sub p* *f* *sub p*

B

21

Vln.

B. Cl.

Pno.

f *mp* *p* *mp* *deadpan*

f *mp* *f* *mp* *mf*

mp *mf*

36

Vln.

B. Cl.

Pho.

f

mf

p

f

Red.

44

D

Vln.

B. Cl.

Pno.

f *p* *mf* *f*

mf *mp* *p* *mp* *p*

f

50

Vln.

B. Cl.

Pno.

pp

f *mp* bubbling

E

55

Vln.

B. Cl.

Pno.

p

mf

mp

60

Vln.

B. Cl.

Pno.

arco

rich

mf espress.

f

mf

F

65

Vln.

B. Cl.

Pno.

f

70

Vln.

B. Cl.

Pno.

mp dolce

mp

p

sub f

mp

76

Vln.

B. Cl.

Pno.

mf

f

f

Measures 76-80. Violin part features a melodic line with a crescendo leading to a triplet. Bassoon part has a descending line with a triplet. Piano part features a complex texture with triplets and a 7th measure rest.

G

81

Vln.

B. Cl.

Pno.

ff

8va

Measures 81-85. Violin part has a long note with a triplet. Bassoon part has a descending line with a triplet. Piano part features a complex texture with triplets and an 8va marking.

H

85

Vln. *mp* sul pont. - almost crushed

B. Cl. *f* manic! always semitone trill

Pno. *sub p* *sub f*

85 86 87 88 89 90 91

92

Vln. *f* heel - rough

B. Cl. (tr)

Pno.

92 93 94 95 96 97 98

108

Vln.

B. Cl.

Pno.

fp

fp

p

f

pp

Ped.

112

Vln.

B. Cl.

Pno.

fp

fp

fp

f

mp

mf

p

hand clusters

Ped.

119

Vln.

B. Cl.

Pno.

mp

pp

fp

mp

p

p

pp

moody

sul tasto

J

130

Vln.

B. Cl.

Pno.

mp

p

normal

3

5

8^{va}

K

138

Vln.

B. Cl.

Pno.

f *mp* *sub f* *mp* *mf*

(8)..... loco

L

144

Vln.

B. Cl.

Pno.

fp *f* *mf*

8^{va}

147

Vln.

B. Cl.

Pno.

f

(8)

149

Vln.

B. Cl.

Pno.

f

(8)

152

Vln.

B. Cl.

Pno.

sul pont.

(8)

156

Vln.

B. Cl.

Pno.

rough and virtuosic

ff

ff

ff

(8)

loco

M

159

Vln.

B. Cl.

Pno.

8^{ub}

3

3

3

6

7

6

N

162

Vln.

B. Cl.

Pno.

belligerent

mf

(ff) to conclusion

(8)

7

7

169

Vln.

B. Cl.

Pno.

pizz. - jerky

O

mf

mp

(8)

Violin: Measure 169 has a long note. Measure 170 has a triplet of eighth notes. Measure 171 has a triplet of eighth notes. Measure 172 has a triplet of eighth notes. Measure 173 has a triplet of eighth notes. Measure 174 has a triplet of eighth notes. Measure 175 has a triplet of eighth notes.

Bassoon: Measure 169 has a long note. Measure 170 has a triplet of eighth notes. Measure 171 has a triplet of eighth notes. Measure 172 has a triplet of eighth notes. Measure 173 has a triplet of eighth notes. Measure 174 has a triplet of eighth notes. Measure 175 has a triplet of eighth notes.

Piano: Measure 169 has a triplet of eighth notes. Measure 170 has a triplet of eighth notes. Measure 171 has a triplet of eighth notes. Measure 172 has a triplet of eighth notes. Measure 173 has a triplet of eighth notes. Measure 174 has a triplet of eighth notes. Measure 175 has a triplet of eighth notes.

176

Vln.

B. Cl.

Pno.

p

pp

(8)

Violin: Measure 176 has a triplet of eighth notes. Measure 177 has a triplet of eighth notes. Measure 178 has a triplet of eighth notes. Measure 179 has a triplet of eighth notes. Measure 180 has a triplet of eighth notes. Measure 181 has a triplet of eighth notes. Measure 182 has a triplet of eighth notes.

Bassoon: Measure 176 has a triplet of eighth notes. Measure 177 has a triplet of eighth notes. Measure 178 has a triplet of eighth notes. Measure 179 has a triplet of eighth notes. Measure 180 has a triplet of eighth notes. Measure 181 has a triplet of eighth notes. Measure 182 has a triplet of eighth notes.

Piano: Measure 176 has a triplet of eighth notes. Measure 177 has a triplet of eighth notes. Measure 178 has a triplet of eighth notes. Measure 179 has a triplet of eighth notes. Measure 180 has a triplet of eighth notes. Measure 181 has a triplet of eighth notes. Measure 182 has a triplet of eighth notes.

184

Vln.

B. Cl.

Pno.

(8).....

Detailed description: This system contains measures 184 through 192. The Violin (Vln.) part begins with a triplet of eighth notes (F#4, G#4, A4) followed by a triplet of quarter notes (B4, A4, G4). The Bassoon (B. Cl.) part has a long, low note (F2) with a grace note (F#2). The Piano (Pno.) part features complex chords and triplets in the right hand, while the left hand has a few notes, including a triplet of eighth notes (Bb3, A3, G3).

193

Vln.

B. Cl.

Pno.

Detailed description: This system contains measures 193 through 201. The Violin (Vln.) part has a few notes, including a triplet of eighth notes (F#4, G#4, A4). The Bassoon (B. Cl.) part is mostly rests. The Piano (Pno.) part features complex chords and triplets in the right hand, while the left hand has a few notes, including a triplet of eighth notes (Bb3, A3, G3).

Horizontal

for flute, guitar and violoncello

Benjamin Oliver
2008

Instrumentation:

Flute
Guitar
Violoncello

Duration: 5'

***Horizontal* was written for workshops at the Royal Academy of Music by the Manson Ensemble in January and March 2008.**

Horizontal

for flute, guitar and 'cello

Fragile and sombre ♩ = 56

Benjamin Oliver, 2007

open sound - minimal vibrato if any

pp

p

3

sustained as long as possible with vibrato
bottom E string detuned to D

p

mp

3

pizz. sustained as long as possible with vibrato

p

p

mp

f

3

8

Fl.

pp

p

3

3

p espress.

more focused sound

A

3

Gtr.

f

mp

mf

molto vibrato

Vc.

mp

16

return to open sound - minimal vibrato if any

pp

f

p

mf

3

arco

pizz.

mf

p espress.

B

22

Fl. *p espress.* *mp* 3

Gtr. *f* 3

Vc. *p* *f* *p espress.* arco

25

Fl. *p* return to open sound

Gtr. *mp* 3

Vc. *ff* *mp* pizz. 3

28

Fl.

Gtr. *mf*

Vc. *ff* *p espress.* *pp* arco sul tasto

C

32

Fl. *p* dry sound

Gtr. *ff* *mf*

Vc. *p* *f* pizz. 3

36

Fl. *mf*

Gtr.

Vc. *mf*

40 **D**

Fl. *pp*

Gtr.

Vc. *ppp* arco - sul tasto

44 **E**

Fl. *subito f*

Gtr. *subito ff aggressive*

Vc. *subito f* *mp* *mf espress.*

47

Fl.

Gtr.

Vc. *f*

52 **F**

Fl. *p*

Gtr. *f* *mp*

Vc. *mp*

55 **G**

Fl. -

Gtr. solo *f* *espress.*

Vc. *mp* deadpan

58 with vibrato

Fl. *mf* *espress.*

Gtr. *ff* *espress.*

Vc. *mp* deadpan *arco* *mf* *express.*

61 **H**

Fl. molto vibrato *f* *ff* *p*

Gtr. *mf*

Vc. *ff* *mf* *p*

open sound -
minimal vibrato

65

Fl.

pp

p

3

Gtr.

p

mp

pizz.

Vc.

pp

mp

mf

68

Fl.

mp

p

Gtr.

f

mf

arco - sul tasto

mp

Vc.

pp

pp

War with terror

for mixed ensemble and soprano soloist

Benjamin Oliver
2007

War with terror

wīg wip egesa (Anglo-saxon from Beowulf)

war with terror (translation – Charley Hellier)

(text should be sung in English as spelt phonetically in the score)

Instrumentation:

(Score is transposed)

Piccolo
Flute
Clarinet in Bb
Soprano Saxophone in Bb
Alto Saxophone in Eb
Trumpet in Bb
Horn in F
Trombone 1
Trombone 2
Tuba
Electric Guitar
Bass Guitar
Piano
Tubular Bells

Soprano Soloist (with microphone)

Duration: 3 minutes

Composed for 'de ereprijs orkest' for a workshop at the University of Sussex in May 2007

War with terror

Benjamin Oliver, 2006

$\text{♩} = 60$

Piccolo

Flute

Clarinet in B \flat

Soprano Saxophone in B \flat

Alto Saxophone in E \flat

Trumpet in B \flat

Horn in F

Trombone 1

Trombone 2

Tuba

Electric Guitar

Bass Guitar

Piano

Tubular Bells

Soprano soloist with microphone

A

Picc. *pp*
 Fl. *pp*
 Cl. *pp*
 S. Sax. *pp*
 A. Sax.
 Tpt.
 Hn.
 Tbn. 1
 Tbn. 2
 Tba.
 E. Gtr. *mp*
 Bass *mp*
 Pno. *mp*
 Tub. B. *mp*
 S. Solo *mf*
 Wear _____ wiv _____ e - ge - za _____

B

13

Picc. *p* *mp*

Fl. *p* *mp*

Cl. *p* *ff* *mp*

S. Sax. *p* *ff* *mp*

A. Sax. *f*

Tpt. *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *ff*

E. Gr. *mf* *mp*

Bass *mf* *ff* *mf*

Pno. *mf*

Tub. B. *mf*

S. Solo *f*

e - ge - za _____

Wear _____

wiv _____

(8).....

18

C

Picc. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Fl. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Cl. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

S. Sax. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

A. Sax. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tpt. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Hn. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tbn. 1 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tbn. 2 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tba. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

E. Gtr. *mf* *ff* *f* *ff* *mp* *ff* *f* *ff*

Bass *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Pno. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tub. B. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

S. Solo e - ge - za e - ge - za e - ge - za e - ge - za

22

Picc.

Fl.

Cl.

S. Sax.

A. Sax.

Tpt.

Hn.

Tbn. 1

Tbn. 2

Tba.

E. Gtr.

Bass

Pno.

Tub. B.

S. Solo

Wear_ wiv e - ge - za e - ge - za.

E

31

Picc.

Fl.

Cl.

S. Sax.

A. Sax.

Tpt.

Hn.

Tbn. 1

Tbn. 2

Tba.

E. Gtr.

Bass

Pno.

(N)

Tub. B.

S. Solo

ge - za

Wear

wiv

e - ge - za

mf *mp* *p* *f* *mf* *mp*

Full Score

Jagged Curves and Smooth Cracks

for flute, oboe, 'cello and piano

Benjamin Oliver
2007

Jagged Curves and Smooth Cracks

for:

Flute
Oboe
'Cello
Piano

Duration: 7 minutes

Premiered by the LS6 Ensemble:

**Anna Thomas – flute
Anna Durance – oboe
Karen Davies – 'cello
Ben Oliver – piano**

at St. Alfege Church, Greenwich, April 2007

Jagged Curves and Smooth Cracks

Benjamin Oliver
2007

Belligerent ♩ = 90

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, featuring a variety of instruments. The score is organized into three systems, each with five staves. The instruments are Flute, Oboe, Violoncello, Piano, and Flute, Oboe, Violoncello, and Piano. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The time signature changes from 3/4 to 2/4 and 3/4. The score is written in G major and 3/4 time. The first system shows the Flute, Oboe, Violoncello, and Piano. The second system shows the Flute, Oboe, Violoncello, and Piano. The third system shows the Flute, Oboe, Violoncello, and Piano. The score is written in G major and 3/4 time. The first system shows the Flute, Oboe, Violoncello, and Piano. The second system shows the Flute, Oboe, Violoncello, and Piano. The third system shows the Flute, Oboe, Violoncello, and Piano.

A

8

Fl.

Ob.

Vc.

Pno.

pizz. arco pizz. arco

aggressive

8^{va}

11

Fl.

Ob.

Vc.

Pno.

(8)

B

14

Fl.

Ob.

Vc.

Pno.

pizz.

(8)

16

Fl.

Ob.

Vc.

Pno.

arco

C

19

Fl.

Ob.

Vc.

Pno.

sul pont.

27

virtuosic

ff

Fl.

Ob.

Vc.

Pno.

The musical score is for Violoncello (Vc.) and Piano (Pno.). The Vc. part begins with a measure rest, followed by a series of chords and arpeggiated figures. It includes a section marked 'arco - sul tasto - fast ghostly tremolo' and a 'normal' section. The Pno. part features a complex texture with many beamed sixteenth notes, including triplets and sixteenth-note runs. Dynamics range from *pp* to *f*. The score is in 3/4 time and ends with a repeat sign.

40 **F** non vibrato - steely *pp*

Fl.

Ob.

Vc. arco - sul tasto *pp*

Pno. *p*

(8)

(8)

45

Fl. *p* *f*

Ob. *p* *f*

Vc. *p* *f* sul pont.

Pno. *f*

(8)

(8) loco

49 **G**

Fl. *mp*

Ob. *mp*

Vc. normal *p*

Pno. *mp*

(8)

[illegible]

64

Fl.

Ob.

Vc.

Pno.

8^{va}

6

6

70

J Rough ♩ = 110 (Double speed)

Fl.

Ob.

Vc.

Pno.

(8)

72

Fl.

Ob.

Vc.

Pno.

(8)

K

74

Fl.

Ob.

Vc.

Pno.

mp

f

punchy and incessant

(8).....|

L

77

Fl.

Ob.

Vc.

Pno.

p

mp

79

Fl.

Ob.

Vc.

Pno.

mf

p

f

N

O

92

Fl. *f* *mp*

Ob. *f* *mp*

Vc.

Pno. *f* *mp*

95

Fl.

Ob.

Vc. *mp*

Pno. *mp*

97

Fl. *mf*

Ob. *mf*

Vc.

Pno. *f* *mp*

8^{va}

P

100

Fl.

Ob.

Vc.

Pno.

arco

mf

f

f

8^{va}

106

Fl.

Ob.

Vc.

Pno.

p

f

p

f

p

f

8^{va}

112

Fl.

Ob.

Vc.

Pno.

p

ff

p

f

p

f

8^{va}

115

Fl.

Ob.

Vc.

Pno.

f

f

8^{va}

Measures 115-116. Flute and Oboe parts feature melodic lines with triplets. Violoncello and Piano parts provide accompaniment with triplets. The Piano part includes an 8^{va} marking.

117

Fl.

Ob.

Vc.

Pno.

(8)

Measures 117-119. Flute and Oboe parts feature melodic lines with triplets. Violoncello and Piano parts provide accompaniment with triplets. The Piano part includes an (8) marking.

120

Fl.

Ob.

Vc.

Pno.

ff

ff

8^{va}

Measures 120-122. Flute and Oboe parts feature melodic lines with triplets. Violoncello and Piano parts provide accompaniment with triplets. The Piano part includes an *ff* marking and an 8^{va} marking.

R

123

Fl. *ff*

Pno. *ff*

S

127

Fl. *molto rit.*

Pno.

T

Curved ♩ = 55

136

Fl. *p* *pp* *p*

Ob. *p* *pp* *p*

Pno. *p* *Red*

accel.

141

Fl. *tr*

Ob. *3*

Vc. *pizz.* *p* *3* *3* *3* *3* *3*

Pno. *tr*

U Belligerent ♩ = 90

[illegible]

V

150

Fl.

Ob.

Vc.

Pno.

8th

Measures 150-152. Flute and Oboe play a melodic line with dynamics *f* and *mf*. Violoncello plays a sustained chord with dynamics *f* and *mf*. Piano plays a triplet accompaniment. A dashed line indicates the 8th measure.

153

Fl.

Ob.

Vc.

Pno.

(8)

Measures 153-155. Flute and Oboe play a melodic line with dynamics *mp*, *p*, *pp*, and *ff*. Violoncello plays a sustained chord with dynamics *mp*, *p*, *pp*, and *ff*. Piano plays a triplet accompaniment. A dashed line indicates the 8th measure.

Full Score

Suppressing Repression

for Bass Clarinet, Trumpet, Violin, Piano, Cello and Percussion (2)

Benjamin Oliver
2007/rev. 2009

Suppressing Repression

Score in C

Instrumentation:

Bass Clarinet in Bb

Trumpet in Bb

Violin

Piano

Cello

Percussion (2 players)

Percussion 1: Marimba, Snare Drum and Crash Cymbal (large)

Percussion 2: Tam-tam, 2 Gongs (large and small), Woodblock, 2 Tom-toms

The musical score is presented in three staves. The top staff, for Percussion 1, uses a double bar line and contains a snare drum hit followed by a crash cymbal (large) hit. The middle staff, for Percussion 2, uses a treble clef and contains a tam-tam hit, followed by gong 1 (large) and gong 2 (small) hits, and a woodblock hit marked with an 'x' and an accent. The bottom staff, also for Percussion 2, uses a bass clef and contains a low tom hit followed by a high tom hit.

Instrument	snare drum	crash cymbal (large)	tam-tam	gong 1 (large)	gong 2 (small)	woodblock	low tom	high tom
Percussion 1: Snare Drum/ Crash Cymbal	●	●						
Percussion 2: Tam-Tam/2 Gongs/ Woodblock			●	●	●	●		
Percussion 2: Tom-toms							●	●

Duration:

7'

SCORE IN C

Suppressing Repression

for Roddy Hawkins

Benjamin Oliver, 2007/2009

♩ = 56

A

solo

pp espress.

Bass Clarinet in B \flat

Trumpet in B \flat

Violin

Piano

delicate - sorrowful

Violoncello

Percussion 1: Marimba

TAM-TAM & 2 GONGS (+ WOODBLOCK):

dark - with intensity - all l.v.

Percussion 2: Gongs & Tam-tam and Woodblock

B **C**

13

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 2
Gongs/
m-tam/
woodblock

with straight mute

sul tasto
senza vibrato

join bass clarinet

senza vibrato

pp legato

ppp

ppp espress.

(pp)

22

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 2
Gongs/
Tam-tam/
Woodblock

mp *pp* *mp* *pp* *mp* *p* *mp* *8vb* *p*

con vibrato
pp espress.

28

D

B. Cl.

with marimba - spikey

Tpt.

p

solo

Vln.

mp espress.

Pno.

p

loco

Ped.

Vc.

mp espress.

MARIMBA:

Perc. 1
Mar.

p with trumpet - spikey

Perc. 2
Gongs/
Tam-tam/
Woodblock

33

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1
Mar.

Perc. 2
Gongs/
Tam-tam/
Woodblock

cresc.

cresc.

Detailed description of the musical score: The score is for measures 33 through 36. The B. Cl. part starts with a whole note B-flat in measure 33, followed by a half note B-flat in measure 34, and then a half note B-flat in measure 35. The Tpt. part has triplet markings in measures 33, 34, and 35. The Vln. part has a melodic line with a crescendo in measure 36. The Pno. part has a complex texture with many chords and a crescendo in measures 35 and 36. The Vc. part has a melodic line with a triplet marking in measure 36. The Perc. 1 part has triplet markings in measures 33, 34, and 35. The Perc. 2 part has long sustained notes in measures 33, 34, and 35.

37

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1
Mar.

Perc. 2
Gongs/
Tam-tam/
Woodblock

mf

ppp

mf

p

mp

pp

sul tasto

8^{va}

Detailed description of the musical score: The score is for measures 37-40. The B. Cl. part has a melodic line with slurs. The Tpt. part features triplet patterns. The Vln. part starts with a melodic line at *mf*, then moves to a sustained note at *ppp* with the instruction 'sul tasto'. The Pno. part has a complex texture with chords and arpeggios, starting at *mf*, moving to *p* with a triplet, and ending at *mp*. The Vc. part has a melodic line that moves to a sustained note at *pp* with the instruction 'sul tasto'. Perc. 1 (Mar.) has a rhythmic pattern of eighth notes with triplet markings. Perc. 2 (Gongs/Tam-tam/Woodblock) has a simple pattern of quarter notes. The time signature changes from 3/4 to 2/4 in measure 38 and back to 3/4 in measure 39.

E

42

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1
Mar.

Perc. 2
Gongs/
Tam-tam/
Woodblock

p

p

(8)

bow down

bow down

obnoxious!

ff

48

F

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1
Mar.

Perc. 2
Gongs/
Tam-tam/
Woodblock

The musical score for measures 48-53, marked with rehearsal symbol **F**, features the following parts and details:

- B. Cl. (Bass Clarinet):** Remains silent throughout the measures.
- Tpt. (Trumpet):** Plays a melodic line with triplets and slurs. Measure 50 includes a triplet of eighth notes.
- Vln. (Violin):** Enters in measure 49 with a *pizz.* (pizzicato) instruction and a *p* (piano) dynamic. The line consists of eighth and sixteenth notes with triplets.
- Pno. (Piano):** Features sustained chords in measures 50-53. Measure 50 has a *p* dynamic. A *Ped.* (pedal) line is indicated below the staff, spanning from measure 50 to the end of the system.
- Vc. (Violoncello):** Enters in measure 49 with a *pizz.* instruction and a *p* dynamic. The line consists of eighth and sixteenth notes with triplets.
- Perc. 1 Mar. (Maracas):** Plays a rhythmic pattern of eighth and sixteenth notes with triplets throughout the measures.
- Perc. 2 (Gongs/Tam-tam/Woodblock):** Remains silent throughout the measures.

54

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1
Mar.

Perc. 2
Gongs/
Tam-tam/
Woodblock

mp

Pia.

G

58

solo

mp

6

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1
Mar.Perc. 2
Gongs/
Tam-tam/
Woodblock

The musical score for measures 58-60 features a solo for the Bass Clarinet (B. Cl.) and various percussion parts. The B. Cl. part begins with a solo marked *mp* (mezzo-piano) and includes a sixteenth-note triplet in measure 59. The Trumpet (Tpt.) and Violin (Vln.) parts feature triplet patterns. The Piano (Pno.) part is silent. The Viola (Vc.) part features triplet patterns. The Percussion 1 (Perc. 1 Mar.) part features triplet patterns. The Percussion 2 (Perc. 2 Gongs/Tam-tam/Woodblock) part features a single note in measure 58 and is silent in measures 59 and 60.

61

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1
Mar.

Perc. 2
Gongs/
Tam-tam/
Woodblock

mf

f

mf

H

63

B. Cl.

mf

Tpt.

mf

mp

Vln.

Pno.

Vc.

Perc. 1
Mar.

mf

mp

Perc. 2
Gongs/
Tam-tam/
Woodblock

Measure 63: B. Cl. (mf), Tpt. (mf), Vln. (mf), Pno. (empty), Vc. (mf), Perc. 1 (Mar.) (mf), Perc. 2 (Gongs/Tam-tam/Woodblock) (mf).

Measure 64: B. Cl. (mf), Tpt. (mf), Vln. (mf), Pno. (empty), Vc. (mf), Perc. 1 (Mar.) (mf), Perc. 2 (Gongs/Tam-tam/Woodblock) (mf).

65

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1
Mar.

Perc. 2
Gongs/
Tam-tam/
Woodblock

The musical score for page 13, measures 65-72, is written for a large ensemble. The staves are arranged vertically: B. Cl. (Bass Clarinet), Tpt. (Trumpet), Vln. (Violin), Pno. (Piano), Vc. (Violoncello), Perc. 1 (Maracas), and Perc. 2 (Gongs/Tam-tam/Woodblock). The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and accidentals. The Pno. part features a 'Ped.' section. Dynamics include *mf*, *f*, *ff*, and *cresc.*. The score contains various musical notations such as triplets, slurs, and accidentals.

I

69

B. Cl. *mf*

Tpt. *mp* straight mute out

Vln. bow up

Pno.

Vc. bow up

Perc. 1 Mar. 3

Perc. 2 Gongs/Tam-tam/Woodblock

The musical score for measures 69-71 is as follows:

- Measure 69:** B. Cl. (mf) plays a complex melodic line with many accidentals. Tpt. (mp) plays a triplet of eighth notes. Vln. and Vc. play triplet patterns. Perc. 1 Mar. plays a triplet of eighth notes. Perc. 2 is silent.
- Measure 70:** B. Cl. continues its melodic line. Tpt. is silent. Vln. and Vc. continue their triplet patterns. Perc. 1 Mar. continues its triplet pattern. Perc. 2 is silent.
- Measure 71:** B. Cl. continues its melodic line. Tpt. is silent. Vln. and Vc. continue their triplet patterns. Perc. 1 Mar. continues its triplet pattern. Perc. 2 is silent.

72

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1
Mar.

Perc. 2
Gongs/
Tam-tam/
Woodblock

6

3

3

tr

breath whenever necessary

ff

f

arco

ff

8^{vb}

Red.

arco

ff

SNARE DRUM
AND CYMBAL:

TOM-TOMS:

l.v.

fff

74 (tr)

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1.
Cymbal/
Snare Drum

Perc. 2
Tom-toms

fp

f

ff

ff

J

76

B. Cl. *ff*

Tpt. *f*

Vln. *ff*

Pno.

Vc. *ff*

Perc 1.
Cymbal/
Snare Drum

Perc. 2
Tom-toms

79

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc 1.
Cymbal/
Snare Drum

Perc. 2
Tom-toms

The musical score for measures 79 and 80 is as follows:

- B. Cl.:** Measure 79: Bass clef, key signature of two flats. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 80: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Tpt.:** Measure 79: Treble clef, key signature of two flats. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 80: Rest.
- Vln.:** Measure 79: Treble clef, key signature of two flats. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 80: Rest.
- Pno.:** Measure 79: Treble and bass clefs, key signature of two flats. Notes: Treble: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Bass: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Measure 80: Treble: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Bass: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half).
- Vc.:** Measure 79: Bass clef, key signature of two flats. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 80: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Perc 1. Cymbal/Snare Drum:** Measure 79: Treble clef, key signature of two flats. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 80: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
- Perc. 2 Tom-toms:** Measure 79: Treble clef, key signature of two flats. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 80: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

K

81

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc 1.
Cymbal/
Snare Drum

Perc. 2
Tom-toms

This musical score page contains measures 81 through 84. The instruments are arranged in a standard orchestral layout. The B. Cl. and Vc. parts feature complex rhythmic patterns with many beamed sixteenth and thirty-second notes, often grouped in threes. The Tpt. and Vln. parts also have triplet markings. The Pno. part is characterized by long, sustained chords and arpeggiated figures. The Percussion parts (Perc 1 and Perc. 2) provide a rhythmic foundation with triplet patterns. The key signature has one flat (Bb), and the time signature is 4/4.

83

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1.
Cymbal/
Snare Drum

Perc. 2
Tom-toms

This musical score page contains measures 83 through 88. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Plays a continuous eighth-note line in the bass clef, featuring a key signature of two flats and various articulations like accents and slurs.
- Tpt. (Trumpet):** Plays in the treble clef, featuring triplet eighth notes and quarter notes with accents.
- Vln. (Violin):** Plays in the treble clef, mirroring the triplet patterns of the trumpet.
- Pno. (Piano):** Consists of two staves. The right hand plays sustained chords and dyads, while the left hand plays a steady eighth-note accompaniment. A dashed line with an 8-measure rest is shown below the left staff.
- Vc. (Violoncello):** Plays a continuous eighth-note line in the bass clef, similar to the bass clarinet but with a different key signature.
- Perc. 1. Cymbal/Snare Drum:** Features triplet eighth notes and quarter notes with accents.
- Perc. 2. Tom-toms:** Features triplet eighth notes and quarter notes with accents.

85

B. Cl.

Tpt.

Vln.

Pno.

(8)

Vc.

Perc 1.
Cymbal/
Snare Drum

Perc. 2
Tom-toms

This musical score page contains measures 85 through 88. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Measures 85-88, featuring a complex melodic line with many slurs and accents.
- Tpt. (Trumpet):** Measures 85-88, featuring a melodic line with triplets and slurs.
- Vln. (Violin):** Measures 85-88, featuring a melodic line with triplets and slurs.
- Pno. (Piano):** Measures 85-88, featuring a complex harmonic accompaniment with many slurs and accents.
- Vc. (Violoncello):** Measures 85-88, featuring a melodic line with many slurs and accents.
- Perc 1. (Cymbal/Snare Drum):** Measures 85-88, featuring a rhythmic pattern with triplets.
- Perc. 2 (Tom-toms):** Measures 85-88, featuring a rhythmic pattern with triplets.

The score is written in a single system with multiple staves. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The page number 85 is at the top left. The page number 21 is at the top right. The measure numbers 85, 86, 87, and 88 are indicated at the beginning of each measure group.

L

87

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc. 1.
Cymbal/
Snare Drum

Perc. 2
Tom-toms

This musical score page contains measures 87 through 90. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Measures 87-88 feature a melodic line with slurs and accents. Measure 89 has a triplet of eighth notes marked *fff*. Measure 90 has a triplet of eighth notes.
- Tpt. (Trumpet):** Measures 87-88 feature a melodic line with slurs and accents. Measure 89 has a triplet of eighth notes marked *ff*. Measure 90 has a triplet of eighth notes.
- Vln. (Violin):** Measures 87-88 feature a melodic line with slurs and accents. Measure 89 has a triplet of eighth notes. Measure 90 has a triplet of eighth notes.
- Pno. (Piano):** Measures 87-88 feature a melodic line with slurs and accents. Measure 89 has a triplet of eighth notes marked *fp*. Measure 90 has a triplet of eighth notes.
- Vc. (Violoncello):** Measures 87-88 feature a melodic line with slurs and accents. Measure 89 has a triplet of eighth notes marked *fp*. Measure 90 has a triplet of eighth notes.
- Perc. 1. Cymbal/Snare Drum:** Measures 87-88 feature a melodic line with slurs and accents. Measure 89 has a triplet of eighth notes. Measure 90 has a triplet of eighth notes.
- Perc. 2 Tom-toms:** Measures 87-88 feature a melodic line with slurs and accents. Measure 89 has a triplet of eighth notes. Measure 90 has a triplet of eighth notes.

Dynamic markings include *fff*, *ff*, and *fp*. The score includes various musical notations such as slurs, accents, and triplets.

90

B. Cl.

Tpt.

Vln.

Pno.

Vc.

Perc 1.
Cymbal/
Snare Drum

Perc. 2
Tom-toms

pp

mp

ppp

Ped.

TAM-TAM & GONG:

Measure 90: B. Cl. plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3). Tpt. plays a quarter note (G4), a half note (F#4), and a quarter note (E4). Vln. plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3). Pno. plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3). Vc. plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3). Perc 1. plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3). Perc. 2 plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3).

Measure 91: B. Cl. plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3). Tpt. plays a quarter note (G4), a half note (F#4), and a quarter note (E4). Vln. plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3). Pno. plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3). Vc. plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3). Perc 1. plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3). Perc. 2 plays a triplet of eighth notes (G4, F#4, E4) followed by a quarter note (D4), a half note (C4), and a quarter note (B3).

92

rit.

B. Cl.

pp

Tpt.

Vln.

Pno.

f

(8)

Vc.

pp

Perc. 2
Gongs/
Tam-tam/
Woodblock

l.v.

mf

p

Hidden Games

for large orchestra

Benjamin Oliver
2008-2009

Instrumentation (Score in C):

Piccolo
2 Flutes (2nd doubling piccolo)
2 Oboes
Cor Anglais
2 Clarinets in Bb
Eb Clarinet
Bass Clarinet in Bb
Alto Saxophone
Tenor Saxophone
2 Bassoons
Contrabassoon

4 Horns
3 Trumpets
2 Trombones
Bass Trombone
Tuba

Percussion (8 players):

5 Timpani, Snare Drum, Bass Drum, Crash Cymbal, Maracas, Castanets, Tambourine, 2 Bongos, 2 Temple Blocks, 4 Tom-toms, Cow Bell, Glockenspiel, Marimba

Rhodes Piano
Electric Guitar
Bass Guitar

Strings (12-18. 12-18. 8-12. 6-10. 4-6.)

Duration: 35 minutes

SCORE IN C

Hidden Games

Incessantly $\text{♩} = 62$ / $\text{♩} = 124$

Benjamin Oliver, 2008-2009

Castanets $\text{♩} = 62$ / $\text{♩} = 124$

Maracas p

Tambourine pp

Rhodes Piano mp

This system shows the beginning of the piece. The Castanets, Maracas, and Tambourine parts are marked with pp (pianissimo). The Rhodes Piano part is marked with mp (mezzo-piano) and features a long, sustained chord in the right hand.

Cast.

Mrcs.

Tamb.

Rhodes

This system continues the rhythmic patterns of the percussion instruments. The Rhodes Piano part features a more active melody in the right hand, with some grace notes and slurs.

1

20

Cast.

Mrcs.

Tamb.

Rhodes

1 div. (front and back)

Vin. I (back) ppp

Vin. II div. (front and back) (back) ppp

Via. div. (front and back) (front) ppp

This system introduces the string ensemble. The Violin I, Violin II, and Viola parts are marked with ppp (pianissimo). The Rhodes Piano part continues its melodic development. The percussion instruments maintain their rhythmic patterns.

Musical score for measures 30-33. The score includes parts for Cast, Mics, Tamb, Rhodes, Vln. I, Vln. II, Vla, and Vc. The Rhodes part features dynamics *mp*, *mf*, and *f*. The Vln. I and Vln. II parts are marked *ppp* (front). The Vc part is marked *ppp* (back) and *ppp* (div. (front and back)).

Musical score for measures 33-36. The score includes parts for Cl. 1/2, B. Cl., Alto Sax., Ten. Sax., Ben. 1/2, Cast, Mics, Tamb, Rhodes, Vln. I, Vln. II, Vla, and Vc. The Cl. 1/2, B. Cl., Alto Sax., Ten. Sax., and Ben. 1/2 parts are marked *p*. The Rhodes part features dynamics *p*, *mp*, *f*, and *mp*. The Vln. I and Vln. II parts are marked *ppp* (front). The Vla part is marked *ppp*. The Vc part is marked *ppp* (front).

This page of a musical score contains the following staves and parts:

- Ob. 1/2**: Oboe 1 and 2, featuring a melodic line with a forte (*f*) dynamic.
- C. A.**: Clarinet in A, with a melodic line and a forte (*f*) dynamic.
- Ei. Cl.**: E-flat Clarinet, with a melodic line and a piano (*p*) dynamic.
- B. Cl.**: Bass Clarinet, with a melodic line and a forte (*f*) dynamic.
- Alto Sax.**: Alto Saxophone, with a melodic line and a forte (*f*) dynamic.
- Ten. Sax.**: Tenor Saxophone, with a melodic line and a forte (*f*) dynamic.
- Bsn. 1/2**: Bassoon 1 and 2, with a melodic line and a forte (*f*) dynamic.
- Tpt. 1/2**: Trumpet 1 and 2, with a melodic line and a piano (*pp*) dynamic.
- Tbn. 1/2**: Trombone 1 and 2, with a melodic line and a piano (*pp*) dynamic.
- B. Tbn.**: Baritone Trombone, with a melodic line and a piano (*pp*) dynamic.
- Cast.**: Castanets, with a rhythmic pattern.
- Mrcs.**: Maracas, with a rhythmic pattern.
- Tamb.**: Tambourine, with a rhythmic pattern.
- Rhodes.**: Rhodes piano, with a melodic line and a forte (*f*) dynamic.
- Vin. I**: Violin I, with a melodic line and a forte (*f*) dynamic.
- Vin. II**: Violin II, with a melodic line and a forte (*f*) dynamic.
- Vla.**: Viola, with a melodic line and a forte (*f*) dynamic.
- Vc.**: Violoncello, with a melodic line and a forte (*f*) dynamic.
- Db.**: Double Bass, with a melodic line and a forte (*f*) dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*.

45

3

Picc. *p* *solo*

Fl. 1/2

Ob. 1/2

Cl. 1/2 *f*

E♭ Cl.

B. Cl.

Alto Sax. *mf* *mp* *mf* *f*

Ten. Sax. *mf* *mp* *mf* *f*

Bsn. 1/2 *mp* *mf* *f*

Tpt. 1/2 *mp*

Tbn. 1/2 *mp*

B. Tbn. *mp*

Mics.

Rhodes *mf* *mf* *f*

3

Vln. I (front) soli (with piccolo) *ppp*


Vln. II (back) soli (with E♭ clarinet) *mp*

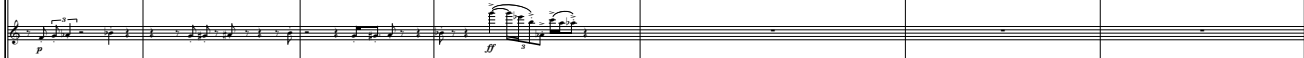
Vla.


Vc.


Db. *f*


52


Picc. 


Fl. 1/2 

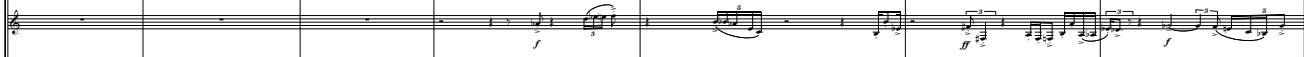
Ob. 1/2 


C. A. 


Cl. 1/2 


E♭ Cl. 


B. Cl. 


Alto Sax. 


Ten. Sax. 


Bsn. 1/2 


Hr. 1/2 

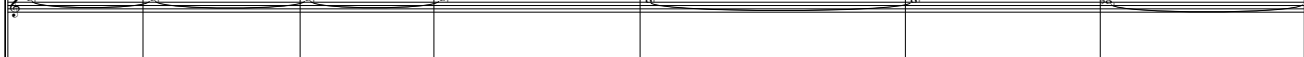
Hr. 3/4 


Tpt. 1/2 


Tpt. 3 


Tbn. 1/2 

Rhodes 

Vln. I 

Vln. II 

Vla. 

Vc. 

59

4

Picc. *ff* *ppp*

Fl. 1/2 *a 2* *ff* *ppp*

Ob. 1/2 *a 2* *ff* *ppp*

C. A. *ff* *ppp*

Cl. 1/2 *ff* *ppp*

E♭ Cl. *ff* *ppp*

B. Cl. *ff* *ppp*

Alto Sax. *ff*

Ten. Sax. *ff*

Bsn. 1/2 *ff* *ppp*

Cbsn. *ppp*

Hr. 1/2 *f*

Hr. 3/4 *f*

Tpt. 1/2 *mf* *f* *senza sord.*

Tpt. 3 *mf* *f* *senza sord.*

Tbn. 1/2 *mf* *f*

Tha. *ppp*

Temp. *pp* *mf* *f*

Rhodes *ff* *f*

Bass *f*

4

Vln. I

Vln. II

Vla.

Vc.

5

Picc. *f*

Fl. 1/2 *mp*

Ob. 1/2 *mp*

C. A. *mf*

Cl. 1/2 *mp*

E♭ Cl. *mp*

B. Cl. *mp*

Alto Sax. *mf*

Ten. Sax. *mf*

Bsn. 1/2 *mp*

Cbssn.

Hn. 1/2 *f* *raspy*

Hn. 3/4 *f* *raspy*

Tpt. 1/2 *mp*

Tpt. 3 *mp*

Tba.

Timp. *mf*

S. D. *mp*

Rhodes *f* *p* *mf* *f* *mp*

Bass *mf*

5

Vin. I

Vin. II

Vla.

Vc.

79

Picc. *mf*

Fl. 1/2

Ob. 1/2

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

Timp.

Bongos

Glock.

Bass

Vln. I

Vln. II

Vla.

Vcl.

pp

f

con sord.

ff

lv.

p

7 3 + 2

92

Picc. *ff* *f* *mf*

Fl. 1/2 *ff* *f* *p* *mf*

Ob. 1/2 *ff* *f* *mf*

C. A. *f*

Cl. 1/2 *mp* *f*

E♭ Cl. *ff*

B. Cl. *f*

Alto Sax. *p* *f*

Ten. Sax. *p* *f*

Bsn. 1/2 *mf* *p*

Hr. 1/2 *mp* *cresc.* *mf*

Hr. 3/4 *mp* *cresc.* *mf*

Tpt. 1/2 *mp* *cresc.* *mf*

Tpt. 3 *mp* *cresc.* *mf*

Tba. *f*

Rhodes

E. Gr. *p* *f*

7 3 + 2

Vc. *f*

2 + 2 + 3

102

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

Crash Cym.

T. Bl.

Tom-I.

Cow B.

Rhodes

E. Gtr.

Bass

2 + 2 + 3

Vln. I

Vln. II

Vla.

Vc.

Db.

8

3 + 2 3 + 2 2 + 2 + 3

Picc. 112

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Ban. 1/2

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

Crash Cym.

T. Bl.

Cow B.

Rhodes

E. Gtr.

Bass

8

3 + 2 3 + 2 2 + 2 + 3

Vln. I

Vln. II

Vla.

Vcl.

Db.

122

Picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ff*

C. A. *ff*

Cl. 1,2 *ff*

Er. Cl. *ff*

B. Cl.

Alto Sax. *ff*

Ten. Sax. *ff*

Bar. 1,2 *ff*

Conb.

Hrn. 1,2 *ff*

Hrn. 3,4 *ff*

Tpt. 1,2 *ff*

Tpt. 3 *ff*

Tbn. 1,2 *ff*

B. Tbn. *ff*

Tba. *ff*

S. D. *ff*

B. D. *ff*

Crash Cym. *ff*

T. Bl. *ff*

Cow B. *ff*

Rhodes

E. Git. *ff*

Bass *ff*

Vln. I *ff*


Vln. II *ff*


Vla. *ff*


Vc. *ff*


Db. *ff*


3 + 2 3 + 2 + 2 3 + 2 3 + 2


Picc. 


Fl. 1/2 


Ob. 1/2 


C. A. 


Cl. 1/2 


E♭ Cl. 


B. Cl. 


Alto Sax. 


Ten. Sax. 


Bsn. 1/2 


Cbn. 


Hr. 1/2 


Hr. 3/4 

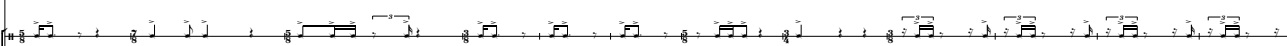
Tpt. 1/2 

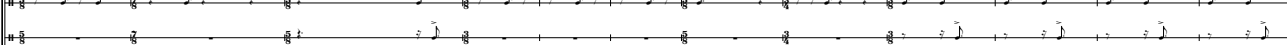
Tpt. 3 


Tbn. 1/2 


B. Tbn. 


Tba. 


S. D. 


B. D. 


Cym. 

T. Bl. 


Cow B. 


Rhodes 


E. Gtr. 


Bass 


3 + 2 3 + 2 + 2 3 + 2 3 + 2

Vn. I 

Vn. II 

Vla. 

Vc. 

Db. 

147

Picc.

Fl. 1/2

Ob. 1/2

C. A.

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

S. D.

Bongos

solo - angry!

Rhodes

E. Gtr.

Bass

9

Vin. I

Vin. II

Vla.

Vc.

Db.

153

Picc. *ff*

Ob. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Contr.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

Rhodes

E. Gr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

10

157

Picc. *f* *mp*

Fl. 1/2 *f*

Ob. 1/2 *p*

C. A. *p*

Cl. 1/2 *p*

En. Cl. *mp*

B. Cl.

Alto Sax. *p*

Ten. Sax. *p*

Bsn. 1/2 *p*

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D. *f*

B. D. *f*

Bongos *f*

Cow B. *f*

Mar. *p*

Rhodes *f* *mp*

E. Gr. *p* *mp*

Bass *mf*

10

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Db.

11

167

Picc.

Ob. 1/2

C. A.

Cl. 1/2

Er. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Hn. 1/2

S. D.

B. D.

Bongos

Cow B.

Mar.

Rhodes

E. Gr.

Bass

11

Vln. I

Vln. II

Vla.

Vc.

Db.

divisi a 3

pp

divisi a 2

pp

divisi a 3

pp

divisi a 3

pp

pp

12

179

Picc. *f*

Fl. 1/2 *f* *a* *a*

Ob. 1/2 *f* *a* *a*

C. A. *pp* *mf* *f*

Cl. 1/2 *f* *a*

En. Cl.

B. Cl. *f*

Ten. Sax. *f*

Tha. *pp*

S. D. *f*

B. D. *f*

Bongos

Bass

12

Vln. I

Vln. II

Vla.

Vcl.

Db.

13 $2+2+3$ $3+2$ $3+2+2$ $3+2$

134

Picc.

Fl. 1/2 $a 2$

Ob. 1/2 $a 2$

C. A.

Cl. 1/2 $a 2$

Er. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Chsn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

Crash Cym.

T. Bl.

Cow B.

Rhodes

E. Gtr.

Bass

13 $2+2+3$ $3+2$ $3+2+2$ $3+2$

Vln. I *unis.* *divisi* *unis.* *divisi* *unis.* *divisi*

Vln. II *unis.* *divisi* *unis.* *divisi* *unis.* *divisi*

Vla. *unis.* *divisi* *unis.* *divisi* *unis.* *divisi*

Vc. *unis.* *divisi* *unis.* *divisi* *unis.* *divisi*

Db. *pizz.* *f*

14

Picc. 211

Fl. 1/2

Ob. 1/2

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Ban. 1/2

Cbn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

Crash Cym.

T. Bl.

Cow B.

Rhodes

E. Gr.

Bass

14

Vin. I

Vin. II

Via.

Vc.

Db.

divisi

unis.

221

2 + 3 3 + 2 + 2

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

Crash Cym.

T. Bl.

Bongos

Cow B.

Rhodes

E. Gr.

Bass

divisi 2 + 3 unis. 3 + 2 + 2 unis.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

15

229

Picc. *ff* *p* *f* *mp* *ff*

Fl. 1/2 *ff* *p* *f* *mp* *ff*

Ob. 1/2 *ff* *p* *f* *mp* *ff*

C. A. *ff* *p* *f* *mp* *ff*

Cl. 1/2 *ff* *p* *f* *mp* *ff*

E♭ Cl. *ff* *p* *f* *mp* *ff*

B. Cl. *ff* *p* *f* *mp* *ff*

Alto Sax. *f* *p* *f* *ff*

Ten. Sax. *f* *p* *f* *ff*

Bar. 1/2 *ff* *p* *f* *ff*

Chor. *ff* *p* *f* *ff*

Hr. 1/2 *ff* *p* *f* *ff*

Hr. 3/4 *ff* *p* *f* *ff*

Tpt. 1/2 *ff* *p* *f* *ff*

Tpt. 3 *ff* *p* *f* *ff*

Tbn. 1/2 *ff* *p* *f* *ff*

B. Tbn. *ff* *p* *f* *ff*

Tba. *ff* *p* *f* *ff*

Timp. *ff* *p* *f* *ff*

S. D. *ff* *p* *f* *ff*

Crash Cym. *ff* *p* *f* *ff*

T. Bl. *ff* *p* *f* *ff*

Tom-I. *ff* *p* *f* *ff*

Bongos *ff* *p* *f* *ff*

Rhodes *ff* *p* *f* *ff*

E. Gr. *ff* *p* *f* *ff*

Bass *ff* *p* *f* *ff*

15

Vin. I *ff* *p* *f* *ff*

Vin. II *ff* *p* *f* *ff*

Via. *ff* *p* *f* *ff*

Vc. *ff* *p* *f* *ff*

Db. *ff* *p* *f* *ff*

232

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

S. D.

Crash Cym.

T. Bl.

Tom-I.

Bongos

Rhodes

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

continue divisi but split stave

continue divisi but split stave

continue divisi but split stave

continue divisi but split stave

continue divisi but split stave

This page of a musical score, starting at measure 237, features a large ensemble of instruments. The woodwind section includes Piccolo (Picc.), Flute 1 & 2 (Fl. 1/2), Oboe 1 & 2 (Ob. 1/2), Cor Anglais (C. A.), Clarinet 1 & 2 (Cl. 1/2), E-flat Clarinet (E♭ Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), and Tenor Saxophone (Ten. Sax.). The brass section consists of Baritone 1 & 2 (Bar. 1/2), Contrabass (Cbn.), Horn 1 & 2 (Hn. 1/2), Horn 3 & 4 (Hn. 3/4), Trumpet 1 & 2 (Tpt. 1/2), Trumpet 3 (Tpt. 3), Trombone 1 & 2 (Tbn. 1/2), Bass Trombone (B. Tbn.), and Tuba (Tba.). The string section includes Timpani (Timp.), Snare Drum (S. D.), Crash Cymbal (Crash Cym.), Tom-tom (Tom-t.), Bongos, Rhodes, Electric Guitar (E. Gtr.), and Bass. The string section also includes Violin I (Vln. I), Violin I b (Vln. I b), Violin II (Vln. II), Violin II b (Vln. II b), Viola (Via.), Viola b (Via. b), Violoncello (Vc.), Violoncello b (Vc. b), and Double Bass (Db.). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). The page number 29 is located in the top right corner.

16

243

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Chasn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

S. D.

Crash Cym.

T. Bl.

Tom-I.

Bongos

Rhodes

E. Gtr.

Bass

16

Vin. I

Vin. I b

Vin. II

Vin. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

247

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Chbn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Tim.

S. D.

Crash Cym.

T. Bl.

Tom-I.

Bongos

Rhodes

E. Gtr.

Bass

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

253

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Temp.

S. D.

B. D.

Crash Cym.

T. Bl.

Tom-T.

Rhodes

E. Gtr.

Bass

17

Vin. I

Vin. I b

Vin. II

Vin. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

242 2-3

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl. *ff*

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Corn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Crash Cym.

Rhodes

E. Gtr. *ff*

Bass *f*

Vln. I 2-3 *f*

Vln. I b *f*

Vln. II *f*

Vln. II b *f*

Vla. *f*

Vla. b *f*

Vc. *f*

Vc. b *f*

Db. *f*

18

This page contains the musical score for measures 18 through 21. The score is written for a large ensemble, including woodwinds, brass, strings, and keyboard instruments. The measures are marked with measure numbers 18, 19, 20, and 21 at the top of the staves. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2, E♭ Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone 1 & 2, and Contrabass. The brass section includes Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Snare Drum, Bass Drum, Crash Cymbal, and Tom Bell. The keyboard section includes Rhodes and Electric Grand Piano. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo).

Measures 18-21 are marked with measure numbers 18, 19, 20, and 21 at the top of the staves. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2, E♭ Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone 1 & 2, and Contrabass. The brass section includes Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Snare Drum, Bass Drum, Crash Cymbal, and Tom Bell. The keyboard section includes Rhodes and Electric Grand Piano. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo).

302

Picc. *pp*

Ob. 1 *p* *pp*

Cl. 1/2 *mp* *pp*

En. Cl. *pp*

B. Tbn. *mp* *mf*

Glock. *pp*

Rhodes

Vla. *mp*

Vcl. *mp*

Db. *mp*

20

300

Picc. *p*

Fl. 1/2 *p*

Ob. 1/2

Cl. 1/2

En. Cl.

B. Cl. *p* *mf*

Bsn. 1/2 *p*

Cbsn. *p*

Tpt. 3 *con sord. solo mp*

Glock.

Rhodes *pp legato*

20

Vin. I *unis. pizz. p*

Vin. II *unis. pizz. p mp p mf*

Vla. *p*

Vc. *arco p pizz. mp*

Db. *pizz. mp p*

21

39

Ob. 1/2 *mp* *p*

C. A. *mp*

Cl. 1/2 *f* *mp*

E♭ Cl. *mp* *f*

B. Cl. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bsn. 1/2 *p* *mp* *f*

Cbsn.

Tbn. 1/2 *mp*

B. Tbn. *con sord.* *f* *mp*

Tba. *mp*

Temp.

Vln. I *mp*

Vla.

Vc. *pizz.* *mp* *f*

Db. *f*

22

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Tbn. 1/2

B. Tbn.

Tba.

Glock.

Rhodes.

Vc.

Db.

brash - solo

with wide tremelo and some distortion

330

Picc. *pp* *ethereal*

Fl. 1/2 *pp* *ethereal*

Ob. 1/2 *pp*

C. A. *mp* *f*

Cl. 1/2 *mf* *f*

E♭ Cl. *mf* *mp*

B. Cl. *pp* *4*

Ben. 1/2 *mp* *f* *2. mp* *pp*

Cbn. *f* *mp* *pp*

Glock.

Rhodes

23

338

Picc. *pp*

Fl. 1/2 *pp*

Ob. 1/2

B. Cl. *pp*

Ben. 1/2 *pp* *1.*

Cbn.

Hr. 1/2 *1. solo* *p*

Glock. *p*

Rhodes *p*

23

Vc. *arco* *pp*

Db. *arco - sul tasto* *p*

342

Picc. *mp* *pp* *p*

Fl. 1/2 *mp* *pp* *p*

Alto Sax. *sol* *p*

Ten. Sax. *sol* *p*

Ban. 1/2

Hr. 1/2

Glock.

Rhodes

Vc. *p*

Db.

347

Picc. *mp* *p*

Fl. 1/2 *mp* *p*

Alto Sax.

Ten. Sax.

Ban. 1/2 *p*

Hr. 1/2

Glock. *f*

Rhodes

Vln. I *pizz.* *pp*

Vln. II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *p*

Db.

24

351

Picc. *pp*

Fl. 1/2

C. A.

Cl. 1/2 *pp* *a 2*

B. Cl. *pp*

Alto Sax. *p* *mp* *mf* *flz.*

Ten. Sax. *p* *mp* *mf* *flz.*

Bsn. 1/2 *p* *a 2*

Cbn. *p*

Glock. *mf* *p*

Rhodes *mp* *p*

24

Vin. I *p*

Vin. II *p*

Vla. *p*

Vc. *pizz.* *p*

Db. *p*

350

Picc. *mp*

Fl. 1/2 *mp*

Ob. 1/2 *mp*

C. A. *p* *mp* *mf*

Cl. 1/2 *p* *mp* *mf*

B. Cl. *p* *mp* *mf*

Alto Sax. *p* *f*

Ten. Sax. *p* *f*

Ban. 1/2 *mf* *f*

Chen. *mf* *f*

Tpt. 1/2 *con sord. soli* *p*

Glock. *pp* *l.v.*

Rhodes *pp* *mp*

E. Otr. *pp* *mp*

Bass *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *p*

Db. *mf*

25

Violin I

Violin II

Viola

Vcllo

p

369

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Cbssn.

Tbn. 1/2

Mar.

Rhodes

E. Gr.

Bass

Vln. I

Vln. II

Vla.

Vc.

mf

mf

f

mp

mp

373

Picc. *ff*

Fl. 1/2 *mf*

Ob. 1/2 *mf*

C. A. *p* *f* *p* *f*

Cl. 1/2 *p* *f* *p* *f*

E♭ Cl. *mf*

B. Cl. *f*

Alto Sax. *ff*

Ten. Sax. *f*

Bsn. 1/2 *f*

Cbsn. *f*

Hrn. 1/2 *f* *mf*

Hrn. 3/4 *mf*

Tpt. 1/2 *p* *f* *p* *f*

Tpt. 3 *p* *f* *p* *f*

Tbn. 1/2 *p* *f* *p* *f*

Mar. *mp*

Rhodes *mp*

E. Gtr. *mp*

Bass *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

378

27

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Chor.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

Mar.

Rhodes

E. Gr.

Bass

27

Vin. I

Vin. II

Vla.

Vc.

Db.

mp

pp

1. solo

Ob. 1/2 *mp*

C. A. *mf* *p*

Cl. 1/2 *p* *mf* *p*

E. Cl. *mf* *p* *mp*

B. Cl. *mf*

Bsn. 1/2 *mp* *mf* *p*

Cbsn. *mp* *p*

Hn. 1/2 *mp* *mf*

Hn. 3/4 *mp* *mf*

Mar. *mp* *mf*

Rhodes *mf* *p*

E. Gtr. *mf* *p* *mp*

Bass *mf*

Vln. I *p* *pp* sul tasto

Vln. II arco - sul tasto *pp*

Vla. arco - sul tasto *pp*

28

Ob. 1/2: *p*

E♭ Cl.

Bsn. 1/2: *p*, *mp*, *mp*

Chasn.

Hr. 1/2: *p*, *mp*

Hr. 3/4

Rhodes

E. Gtr.

Bass: *ff*

Measure numbers: 28, 29, 30, 31, 32, 33, 34, 35, 36

28

Vln. I

Vln. II

Vla.

Measure numbers: 37, 38, 39, 40

391 1.

Cl. 1/2 *mp*

Er. Cl.

B. Cl. *mp* *ff*

Ten. Sax. *mp* *ff*

Bar. 1/2 *p* *mp*

Chor.

Hr. 1/2 *mf*

Hr. 3/4 *mf*

Rhodes *mp* *ff*

E. Gr. *f*

Bass

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. b. *ff* *ff* *ff* *ff*

Db. *ff* *ff* *ff* *ff*

Detailed description of the musical score: The score is for a large ensemble. Measures 391-400 are shown. Clarinet 1/2 has a melodic line starting in measure 391. Euphonium Clarinet and Bass Clarinet have more complex, rhythmic parts. Tenor Saxophone and Baritone 1/2 have melodic lines. Chorus and Horns provide harmonic support. Rhodes and Electric Guitar have rhythmic patterns. Bass and Double Bass provide the foundation. Dynamics range from *p* (piano) to *ff* (fortissimo). There are several slurs and accents throughout the score.

29

Picc. *mf*

Fl. 1/2 *mf*

Ob. 1/2 *mf*

C. A. *mf*

Cl. 1/2 *mf*

E. Cl. *mp*

B. Cl. *mf*

Bsn. 1/2 *mp*

Cbsn. *mp*

Hr. 1/2 *f*

Hr. 3/4 *f*

Rhodes *f* solo - with some distortion *mf*

E. Gr. *mp*

Bass *ff* dirty

29

Vn. I

Vn. II

Vla.

Vc. *mf*

Vc. b *ff* pizz. - dirty

Db. *ff* pizz. - dirty

402

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Bsn. 1/2

Cbn.

Rhodes

Bass

Vc.

Db.

407

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Bsn. 1/2

Rhodes

E. Gr.

Bass

Vc.

Db.

Rule 2 change to piccolo

30

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Rhodes

E. Gtr.

Bass

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Glock.

Rhodes

E. Gtr.

Bass

421

Alto Sax.

Ten. Sax.

Hn. 1/2 *con sord.* *p*

Hn. 3/4 *con sord.* *p*

Tbn. 1/2 *con sord.* *p*

B. Tbn. *con sord.* *p*

Cast. *mp*

Rhodes

E. Gtr.

=

425

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Cast.

Rhodes

31

429

Picc. *p*

Ev. Cl.

Hr. 12

Hr. 34

Tbn. 12

B. Tbn.

Tba. *con sord* *p*

Temp. *p*

Cast.

Rhodes *mp*

31

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vcl. *pizz.* *mf*

32

Violin I and Violin II parts feature a melodic line with triplets and a dynamic marking of *mf*. The Viola and Violoncello parts play a rhythmic accompaniment with triplets and a dynamic marking of *mf*. The Double Bass part plays a bass line with triplets and a dynamic marking of *mf*.

440

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

En. Cl.

B. Cl.

Bsn. 1/2

Chbn.

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Rhodora

Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

p *f*

This page of the musical score contains the following staves and parts:

- Picc. 1**: Piccolo 1, starting at measure 443.
- Picc. 2 (Fl. 2)**: Piccolo 2 / Flute 2.
- Fl. 1/2**: Flute 1 and Flute 2.
- Ob. 1/2**: Oboe 1 and Oboe 2.
- E-Cl.**: Clarinet in E-flat.
- B. Cl.**: Bassoon.
- Bsn. 1/2**: Bassoon 1 and Bassoon 2.
- Clarinet**: Clarinet in B-flat.
- Hr. 1/2**: Horn 1 and Horn 2.
- Hr. 3/4**: Horn 3 and Horn 4.
- Tbn. 1/2**: Trombone 1 and Trombone 2.
- B. Tbn.**: Bass Trombone.
- Tba**: Tuba.
- Temp.**: Timpani.
- Bas**: Bass.

The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'mp'. It also features rehearsal marks and a key signature change to one flat.

This page of a musical score, numbered 62, contains staves for the following instruments:

- Picc. (Piccolo)
- Picc. 2 (Piccolo 2)
- Fl. 1/2 (Flute 1/2)
- C. A. (Clarinet in A)
- Cl. 1/2 (Clarinet in Bb)
- E♭ Cl. (E-flat Clarinet)
- B. Cl. (Bass Clarinet)
- Alto Sax.
- Ten. Sax.
- Bsn. 1/2 (Bassoon 1/2)
- Cbsn. (Contrabassoon)
- Hr. 1/2 (Horn 1/2)
- Hr. 3/4 (Horn 3/4)
- Tbn. 1/2 (Trumpet 1/2)
- B. Tbn. (Baritone Trumpet)
- Tba. (Tuba)
- Temp. (Timpani)
- E. Ctr. (Euphonium)
- Bass

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte). The woodwind and brass sections feature complex rhythmic patterns and articulations, while the percussion section provides a steady accompaniment.

[illegible]

34

Vln. I

arco

mf

Vln. II

arco

mf

Vla.

arco

mf

Vc.

pizz.

f

Db.

pizz.

454

Picc.

Picc. 2 (P. 2) change to flute 2

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Chsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Tim.

Rhodes

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vcl.

Db.

35

36

463

Picc.

Fl. 1/2

Ob. 1/2

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbss.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

with massive wide tremolo

Rhodes

36

Vln. I

Vln. II

Vla.

Vc.

Ob.

divisi

pp

divisi

pp

divisi

pp

divisi. unis.

mp

mp

37

480

senza sord. 4. solo

mp

senza sord. 1. solo

mp

senza sord. solo

mp

senza sord.

p

B. D.

p

mp

T. Bl.

p

Tom-T.

p

Bongos

f

p

Mrcs.

mp

mp

p

Tamb.

mp

mp

p

Rhodes

mp

38

Vin. I

mp

Vin. II

mp

Via.

Vc.

p

Db.

p

492

Picc. *mp*

Fl. 1/2 *mp*

Ob. 1/2 1. solo *p*

Hrn. 1/2 senza sord. 2. solo *p*

Hrn. 3/4

Tpt. 1/2

Tbn. 1/2

B. D. *mp*

T. Bl. *mf*

Tom-I. *mp*

Bongos *p*

Mrcs. *mf*

Tamb. *mf*

Rhodes

Vln. I

Vln. II

Ob.

490

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2

C. A. *mf*

Alto Sax. *f*

Ten. Sax. *f*

Hr. 1/2

Hr. 3/4

Tpt. 1/2 *a 2*

Tpt. 3 *senza sord.*

Tbn. 1/2 *a 2*

B. Tbn. *senza sord.*

B. D.

T. Bl. *f mp f mp f mf*

Tom. I. *f mf*

Bongos *f mp f mf*

Mrcs. *f mf*

Tamb. *f*

Glock.

Rhodes *mf f*

Bass *f*

Vln. I.

Vln. II.

Vla. *unis. mf*

Db.

500

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

B. D.

T. Bl.

Tom-I.

Bongos

Mrcs.

Tamb.

Glock.

Mar.

Rhodes

Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

503

Picc.

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

B. Cl.

Alto Sax.

Ten. Sax.

Ban. 1, 2

Hr. 1, 2

Hr. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

B. D.

T. Bl.

Tom-I.

Bongos

Mrcs.

Glock.

Mar.

Rhodes

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Db.

39

Violin I

Violin II

Viola

Violoncello

Double Bass

6/8

f

pizz.

divisi

unis.

3+2+2

This page of a musical score, numbered 74, contains staves for the following instruments and parts:

- Fl. 1/2
- Ob. 1/2
- C. A.
- Cl. 1/2
- Ei. Cl.
- B. Cl.
- Ban. 1/2
- Chen.
- Hr. 1/2
- Hr. 3/4
- Tpt. 1/2
- Tpt. 3
- Tbn. 1/2
- B. Tbn.
- Tba.
- Timp.
- B. D.
- T. Bl.
- Tom-I.
- Bongos
- Mrcs.
- Mar.
- Rhodes
- E. Gtr.
- Bass
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *arco* (arco). It also features rehearsal marks with numbers 1, 2, and 3.

530

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

Ei. Cl.

B. Cl.

Bsn. 1/2

Cbsn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Temp.

B. D.

T. Bl.

Tom. I.

Bongos

Mics.

Mar.

Rhodes

E. Gr.

Bass

Vln. I

Vln. II

Vla.

Vcl.

Db.

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

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58

59

60

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66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

529

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

El. Cl.

B. Cl.

Ban. 1/2

Cbsn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Trmp.

B. D.

T. Bl.

Tom-I.

Bongos

Mrcs.

Tamb.

Mar.

Rhodes

E. Gr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

pick up bows

ff

1.2

3.4

divisi

unis.

arco

40

Picc. *f*

Fl. 1/2 *f* 2. change to piccolo

Ob. 1/2

C. A.

Cl. 1/2

En. Cl.

B. Cl. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bsn. 1/2 *mf* a 2

Cbsn. *mf*

Hr. 1/2

Hr. 3/4

Tbn. 1/2

B. Tbn.

Tba.

Timp.

B. D.

T. Bl.

Bongos

Mrcs. *mp*

Tamb.

Rhodes

E. Gr. *mf*

Bass *mf*

40

Vln. I

Vln. II

Vla.

Vc.

Db.

540

Picc.

Ob. 1/2

Cl. 1/2

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Tba.

Tim.

B. D.

T. Bl.

Cast.

Mics.

Mar.

Rhodes

E. Gtr.

Bass

Vn. II

Vla.

Vc.

Db.

p

mp

mf

pizz.

ap

41

Ob. 1/2

Cl. 1/2

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Cbn.

Hh. 1/2

Hh. 3/4

Tbn. 1/2

B. Tbn.

Tba.

Timp.

B. D.

T. Bl.

Cast.

Mrcs.

Mar.

Rhodes

E. Gtr.

Bass

Vc.

Db.

569

Picc. 1

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hrn. 1/2

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

T. Bl.

Tom-I.

Bongos

Cast.

Mar.

Rhodes

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

f

mp

ff

pp

arco

pizz.

divisi

569

Picc. 2

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

Es. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hrn. 1/2

Tpt. 1/2

Temp.

S. D.

B. D.

T. Bl.

Tom-I.

Bongos

Cast.

Rhodes

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vcl.

Db.

42

42

Picc. *mp*

Picc. 2 (Fl. 2) *mp*

Fl. 1/2 *mp*

Ob. 1/2 *f*

C. A. *f*

Cl. 1/2

E♭ Cl. *mp*

B. Cl. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bsn. 1/2 *p*

Cbsn. *p*

B. Tbn. *f*

Tbn. *f*

Tim. *p*

S. D. *p*

B. D. *mp*

T. Bl. *mp*

Cast. *mf*

Mrcs. *mf*

Rhodes *mf*

E. Gtr. *mf*

Bass *mf*

Vin. I *divisi* *mf* *f*

Vin. II *divisi* *mf* *f*

Via. *pizz. divisi* *mp*

Vc. *f*

Db. *f*

578

Picc. 1

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

Er. Cl.

B. Cl.

Ban. 1/2

Cbsn.

B. Tbn.

Tba.

Temp.

S. D.

B. D.

T. Bl.

Cast.

Mics.

Rhodes

Vln. I

Vln. II

Vla.

Vcl.

Db.

The musical score for page 84, measures 578-580, is presented in a standard orchestral layout. The key signature is one flat (B♭), and the time signature is 4/4. The score includes parts for a wide range of instruments, including woodwinds, brass, percussion, and strings. The woodwind section (Piccolo 1, Piccolo 2/Flute 2, Flute 1/2, Oboe 1/2, Clarinet A, Clarinet 1/2, E♭ Clarinet, Bass Clarinet, Bassoon 1/2, Contrabassoon) features complex melodic lines with many slurs and ties. The brass section (Baritone Trombone, Tuba, Timpani, Snare Drum, Bass Drum, Tom Tom) provides a rhythmic foundation. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a steady, rhythmic pattern. The percussion section (Castanets, Maracas) adds a rhythmic texture. The Rhodes part is also present. The score is divided into three measures, with measure 578 starting at the top left and measure 580 ending at the bottom right. The page number 84 is in the top left corner, and the measure number 578 is in the top left corner of the first measure.

591

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

E♭ Cl.

Alto Sax.

Ten. Sax.

B. Tbn.

Tba.

Timp.

S. D.

E. Otr.

Bass

Vln. I

Vln. II

Vc.

Db.

The musical score for page 85 is arranged in 18 staves. The woodwind section includes Piccolo (Picc.), Piccolo 2 (Picc. 2 (Fl. 2)), Flute 1/2 (Fl. 1/2), Oboe 1/2 (Ob. 1/2), Cor Anglais (C. A.), E♭ Clarinet (E♭ Cl.), Alto Saxophone (Alto Sax.), and Tenor Saxophone (Ten. Sax.). The brass section includes Baritone Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.). The percussion section includes Snare Drum (S. D.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations, including triplets, slurs, and dynamic markings such as *f* and *ff*. The page number 591 is located at the top left of the first staff.

86

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

Er. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Tim.

S. D.

B. D.

T. Bl.

Cast.

Mrcs.

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

580

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbssn.

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

T. Bl.

Cast.

Mrcs.

Rhodes

E. Gr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

43

587

Picc. 1

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

Ev. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Chor.

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Tba.

Tim.

S. D.

B. D.

Crash Cym.

T. Bl.

Tom-I.

Bongos

Mar.

Rhodes

E. Gr.

Bass

43

Vln. I

Vln. II

Vla.

Vc.

Db.

UPIS

UPIS

BRCO

BRCO

BRCO

PIZZ

PIZZ

PIZZ

390

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

Er. Cl.

B. Cl.

Ban. 1/2

Cbn.

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Crash Cym.

T. Bl.

Tom-I.

Bongos

Mar.

Rhodes

Bass

Vin. I

Vin. II

Vla.

Vc.

Db.

divisi

unis.

arco

pizz.

44 2 + 2 + 3 2 + 3

Picc. *ff*

Picc. 2 (Fl. 2) *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff*

C. A. *ff*

Cl. 1/2 *ff*

En. Cl. *ff*

B. Cl. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bsn. 1/2 *ff*

Cbsn. *ff*

Hrn. 1/2 *ff*

Hrn. 3/4 *ff*

Tpt. 1/2 *ff*

Tpt. 3 *ff*

Tbn. 1/2 *ff*

B. Tbn. *ff*

Tba. *ff*

S. D. *ff*

B. D. *ff*

Crash Cym. *ff*

T. Bl. *ff*

Tom-t. *ff*

Cow B. *f*

Rhodes *ff*

E. Gtr. *ff*

Bass *ff* arco

Vln. I *ff*

Vln. I b *ff*

Vln. II *ff*

Vln. I b *ff*

Vla. *ff*

Vla. b *ff*

Vc. *ff*

Db. *ff*

92

Fl. Picc.

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Cbn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

Tom-t.

Cow B.

Rhodes

Bass

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vcllo

Vc.

Db.

602

Picc.

Ob. 1/2

C. A.

Cl. 1/2

Er. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Chen.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

T. Bl.

Tom. 4.

Cow B.

Rhodes

E. Gtr.

Bass

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Db.

ff

pizz.

divisi.

607

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Clarinet

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

T. Bl.

Tom-I.

Bongos

Cow B.

Mrcs.

Mar.

Rhodes

E. Gtr.

Bass

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Db.

ff

a 2

pizz.

614

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

T. Bl.

Tom-I.

Bongos

Cow B.

Mar.

Rhodes

E. Gtr.

Bass

Vin. I

Vin. I b

Vin. II

Vin. II b

Vla.

Vla. b

Vc.

Db.

45

Picc. 630

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. 1/2

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

Crash Cym.

T. Bl.

Tom-I.

Bongos

Rhodes

E. Gr.

Bass

45

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

The musical score for page 97, measures 45-48, is presented in two systems. The top system (measures 45-48) includes parts for Piccolo, Flute 2, Flute 1/2, Oboe 1/2, Cor Anglais, Clarinet 1/2, E♭ Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone 1/2, Contrabassoon, Horn 1/2, Horn 3/4, Trumpet 1/2, Trumpet 3, Trombone 1/2, Baritone Trombone, Tuba, Snare Drum, Bass Drum, Crash Cymbal, Tom-Tom I, Bongos, Rhodes, Electric Guitar, and Bass. The bottom system (measures 45-48) includes parts for Violin I, Violin I b, Violin II, Violin II b, Viola, Viola b, Violoncello, Violoncello b, and Double Bass. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics.

630

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

El. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Ban. 1/2

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

Cym.

Rhodes

E. Gr.

Bass

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

46

Picc.

Flac. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Conb.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

Crash Cym.

T. Bl.

Tom-t.

Bongos

Rhodes

E. Gr.

Bass

46

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vcl.

Vcl. b

Db.

691

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

Eu. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

Crash Cym.

T. Bl.

Tom-L.

Bongos

Rhodes

E. Gtr.

Bass

47

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

654

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Ban. 1/2

Cbssn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

T. Bl.

Tom-I.

Bongos

Rhodes

E. Gr.

Bass

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

657

Picc.

Picc. 2 (P. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

T. Bl.

Tom-I.

Bongos

Rhodes

E. Gtr.

Bass

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

660

Picc.

Picc. 2 (P. 2)

Fl. 1, 2

Ob. 1, 2

C. A.

Cl. 1, 2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1, 2

Chbn.

Hr. 1, 2

Hr. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

S. D.

B. D.

T. Bl.

Tom-I.

Bongos

Rhodes

E. Gr.

Bass

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

563

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

En. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Ban. 1/2

Cbsn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

S. D.

B. D.

T. Bl.

Tom-I.

Bongos

Rhodes

E. Gr.

Bass

48

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

This page of a musical score, numbered 105, contains staves for various instruments. The instruments listed on the left are: Picc., Picc. 2 (Fl. 2), Fl. 1/2, Ob. 1/2, C. A., Cl. 1/2, E♭ Cl., B. Cl., Alto Sax., Ten. Sax., Bar. 1/2, Cbss., Hrn. 1/2, Hrn. 3/4, Tpt. 1/2, Tpt. 3, Tbn. 1/2, B. Tbn., Tba., S. D., B. D., T. Bl., Tom-I., Bongos, Rhodes, E. Gr., Bass, Vln. I, Vln. I b, Vln. II, Vln. II b, Vla., Vla. b, Vc., Vc. b, and Db. The score is written in a single system with five measures per staff. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The woodwind and brass sections have more complex parts with many notes and articulations, while the string and percussion sections have simpler, more rhythmic parts. The percussion section includes Bongos, Rhodes, E. Gr., and Bass. The string section includes Vln. I, Vln. I b, Vln. II, Vln. II b, Vla., Vla. b, Vc., Vc. b, and Db.

49

This page contains the musical score for rehearsal mark 49, spanning measures 671 to 700. The score is divided into two systems. The first system includes the woodwinds, brass, percussion, and keyboard instruments. The second system includes the string instruments. The woodwinds (Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2, E-flat Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone 1 & 2, Contrabass, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Bass Trombone, Tuba, Snare Drum, Bass Drum, Crash Cymbal, Tom-tom, Bongos, Glockenspiel, and Rhodes) and brass (Euphonium, Bass) are shown in the first system. The string instruments (Violin I, Violin II, Viola, Violoncello, and Double Bass) are shown in the second system. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The key signature is one sharp (F#), and the time signature is 4/4. The rehearsal mark 49 is indicated by a box containing the number 49 at the beginning of the first system.

671

Picc.

Picc. 2 (P. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bar. 1/2

Conb.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Crash Cym.

Tom-t.

Bongos

Glock.

Rhodes

E. Gtr.

Bass

49

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

679

Picc.
Picc. 2 (Fl. 2)
Fl. 1/2
Ob. 1/2
C. A.
Cl. 1/2
E♭ Cl.
B. Cl.
Alto Sax.
Ten. Sax.
Bar. 1/2
Cbn.
Hn. 1/2
Hn. 3/4
Tpt. 1/2
Tpt. 3
Tbn. 1/2
B. Tbn.
Tba.
S. D.
B. D.
Tom-t.
Bongos
Glock.
Rhodes
E. Gtr.
Bass
Vln. I
Vln. I b
Vln. II
Vln. II b
Via.
Via. b
Vc.
Vc. b
Cb.

679

Picc.

Picc. 2 (Fl. 2)

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

Ev. Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Ban. 1/2

Cbass.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

B. D.

T. Bl.

Tom-I.

Bongos

E. Gtr.

Bass

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Db.

mp

p

pp

f

[illegible]

688

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbssn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

B. Tbn.

Tbn.

T. B.

Tom-L.

Bongos

E. Gtr.

Bass

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Vc. b

Ob.

691

51

Picc. *pp*

Fl. 1/2 *pp*

Ob. 1/2 *f* *mp*

C. A. *f*

Cl. 1/2 *f*

E♭ Cl. *f*

B. Cl. *f* *pp*

Alto Sax. *f*

Ten. Sax. *f*

Ban. 1/2 *f* *p*

Cbn. *p*

Hr. 1/2 *f*

Hr. 3/4 *f*

Tpt. 1/2 *f*

Tpt. 3 *con sord.*

Tbn. 1/2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *p*

B. D. *mf* *p*

T. Bl. *mf* *p*

Bongos

Cast. *mp*

Mrcs. *mp*

Glock. *mf*

E. Gtr. *f*

Bass *p*

51

Vln. I *mf*

Vln. I b

Vln. II *mf*

Vln. II b

Vla. *mf*

Vla. b

Vc. *mf*

Vc. b

Db. *mf*

699

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Chmn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

T. Bl.

E. Otr.

Bass

Vln. I

Vln. I b

Vln. II

Vln. II b

Vla.

Vla. b

Vc.

Db.

mf

mp

f

con sord.

p

uniss.

pizz.

Fl. 1/2 699

Ob. 1/2 *mf*

C. A. *mp*

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bsn. 1/2

Cbsn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2 *mf*

B. Tbn.

Tba.

E. Gr. *mp* *f*

Bass

Vln. I UNIS. *p*

Vln. II *p*

Vla. UNIS. *mp*

Vc. UNIS. *mf*

Db. arco *pizz.*

701

Picc.

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Cbsn.

Hr. 1/2

Hr. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

E. Gtr.

Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

mp

pizz.

arco

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fl. 1/2, Ob. 1/2, C. A., Cl. 1/2, E. Cl., B. Cl., Alto Sax., Ten. Sax., Bar. 1/2, Cb. B., Hn. 1/2, Hn. 3/4, Tpt. 1/2, Tpt. 3, Tbn. 1/2, B. Tbn., Tba., Glock., E. Gtr., Bass, Vln. I, Vln. II, Vla., Vcl., and Db. The score is written in 2/4 time and includes various musical notations such as notes, rests, and articulation marks. Dynamics like *mf* (mezzo-forte) and *f* (forte) are indicated. The page is numbered 709 at the top left.

709

Picc. *mp*

Fl. 1/2 *mp*

Ob. 1/2 *pp*

Cl. 1/2 *mp*

E♭ Cl. *pp*

B. Cl. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bsn. 1/2

Hrn. 1/2 *mp*

Hrn. 3/4 *mp*

Tpt. 1/2 *mp*

Tpt. 3 *mp*

Tbn. 1/2 *mp*

Timp. *mf*

Glock. *f*

Bass *mf*

Vin. I *divisi pp*

Vin. II *pp*

Vla. *arco - divisi pp*

Vc. *divisi pp*

53

Fl. 1/2

Ob. 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Hr. 1/2

Hr. 3/4

Timp.

Rhodes

53

Vn. I

Vn. II

Vla.

Vc.

The musical score for page 117, measures 53-57, is presented below. The score is written for a large ensemble, including woodwinds, brass, reeds, and strings. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into two systems, with measures 53-57 in the first system and measures 58-62 in the second system. The instruments are listed on the left side of the score. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 53-57) shows a complex arrangement of notes and rests across the woodwind and reed sections. The second system (measures 58-62) shows a similar arrangement, with the string section (Violin I, Violin II, Viola, Violoncello) playing a sustained, low-frequency accompaniment. The Rhodes part is also present, playing a melodic line. The overall texture is dense and complex, typical of a large ensemble score.

722

Picc. *mf*

Fl. 1/2 *p* *mf*

Ob. 1/2 *p*

C. A. *p* *mf*

Cl. 1/2 *p*

E♭ Cl. *p*

B. Cl. *p* *mf*

Alto Sax. *p* *mf*

Ten. Sax. *p* *mf*

Bsn. 1/2 *p* *mf*

Hrn. 1/2 *p*

Hrn. 3/4 *p*

Tpt. 1/2 *p* *mf*

Tpt. 3 *p* *mf*

Tbn. 1/2 *p*

Rhodes *f* *mp* *mf* *f* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

54

Fl. 1/2

Ob. 1/2

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Rhodes

54

Vln. I

Vln. II

Vla.

Vc.

734 *solo*

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Rhodes

Vin. I

Vin. II

Vla.

Vc.

mp

a 2

ff

p

730

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Ban. 1/2

Rhodes

Vln. I

Vln. II

Vla.

Vc.

1.

a 2

p

a 2

mp

f

fpp

mp

fpp

55

740

Picc.

Fl. 1/2

Oboe 1/2

C. A.

Cl. 1/2

E♭ Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Mrcs.

Rhodes

55

Vln. I

Vln. II

Vla.

Vc.

759

56

Cl. 1/2

B. Cl.

Alto Sax.

Ten. Sax.

Bsn. 1/2

Mrcs.

Rhodes

Vln. I

Vln. II

Vla.

Vc.

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

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978

979

980

981

982

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987

988

989

990

991

992

993

994

995

996

997

998

999

1000

760

Cast.

Mrcs.

Tamb.

Rhodes

Vln. I

Vln. II

774

Cast.

Mrcs.

Tamb.

Rhodes

772

Cast.

Mrcs.

Tamb.

Rhodes

p

... until no sound

Broken Society

for large ensemble

Benjamin Oliver
2009

Instrumentation (Score in C):

Piccolo 1
Piccolo 2
Clarinet in Bb
Soprano Saxophone in Bb
Alto Saxophone in Eb

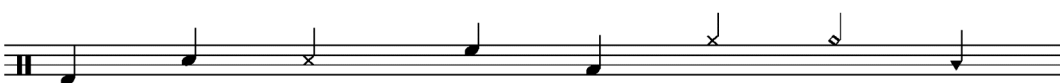
Horn in F
Trumpet in Bb
Trombone 1
Trombone 2
Tuba

Piano
Electric Guitar
Electric Bass Guitar

Drums

Notation:

Drum Kit



bass drum snare drum snare drum side-stick high tom-tom low tom-tom closed hi-hat open hi-hat mounted tambourine

Soprano 1
Soprano 2
Alto

}] Singers should be amplified

Text (suggestions and translation by Charley Hellier):

Anglo-saxon:	Neawis brocen
Phonetic:	Ne – ah –wist bro – cen
Translation:	Broken society

Duration: **3 minutes**

Composed for orkest de ereprijs for the Young Composers Meeting 2010

Broken society

Benjamin Oliver, 2009

♩ = 132

Piccolo 1

Piccolo 2

Clarinet in B \flat

Soprano Saxophone

Alto Saxophone

Horn in F

Trumpet in B \flat

Trombone 1

Trombone 2

Tuba

Piano

Electric Guitar

Bass Guitar

Drum Kit

Soprano 1

Soprano 2

Alto

Ne - ah - - - - - wist Ne - ah - wist bro - cen

5 **2 + 3**

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

Pno.

E. Gr.

Bass

Dr.

S. 1

S. 2

A.

bro - cen_ Ne - ah - wist bro - cen bro - cen

12

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

Pno.

E. Gr.

Bass

Dr.

S. 1

S. 2

A.

mp

mf

Ne - ah - - - wist Ne - ah-wist bro - cen bro - cen.

Ne - ah - - - wist Ne - ah-wist bro - cen bro - cen.

mp

mf

17

Picc. 1 *mp*

Picc. 2 *mp*

Cl. *p* *mf* *mp*

S. Sax *mp* *p* *mf* *p*

A. Sax *mp* *p* *mf* *p*

Hr. *p*

Tpt. *p*

Tbn. 1

Tbn. 2

Tba.

Pno. *mf* *mp*

E. Gtr.

Bass

Dr. *mp*

f

S. 1 *f* *mp*

S. 2 *mp*

A. *mp*

Ne - ah - wist bro - cen Ne - ah - wist

Ne - ah - wist Ne - ah wist Ne - ah wist Ne - ah wist

bro - cen bro - cen

bro - cen bro - cen

B

23

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

Pno.

E. Gtr.

Bass

Dr.

S. 1

S. 2

A.

Ne - ah - wis bro - cen Ne - ah - - - wis

Ne - ah - wis bro - cen Ne - ah - - - wis

[illegible]

33 **C**

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hr.

Tpt.

Tba.

Pno.

E. Gtr.

Bass

Dr.

S. 1

S. 2

A.

mp

mf

f

Ne - ah - wist bro - cen Ne - ah - wist bro - cen Ne - ah - wist

Ne - ah - wist bro - cen Ne - ah - wist bro - cen Ne - ah - wist

Ne - ah - wist bro - cen Ne - ah - wist bro - cen Ne - ah - wist

[illegible]

[illegible]

10

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

Pno.

E. Gr.

Bass

Dr.

S. 1

S. 2

A.

Ne - - ah - - wist bro - cen

Ne - - ah - - wist bro - cen

Ne - - ah - - wist bro - cen

[illegible]

50

Picc. 1 *ff* *f* *mp*

Picc. 2 *ff* *f* *mp*

Cl. *ff* *f* *mp*

S. Sax *f*

A. Sax *f*

Hn. *f*

Tpt. *f* *mp*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *f* *p*

Pno. *f* *mp*

(8)

E. Gr. *f*

Bass *mp*

Dr. *f*

S. 1

S. 2
bro - cen bro - cen bro - cen bro - cen

A.
bro - cen bro - cen bro - cen bro - cen

55

Picc. 1 *p* *pp*

Picc. 2 *p* *pp*

Cl. *p* *pp*

S. Sax *p*

A. Sax *p*

Hn. *p*

Tpt. *p* con sord. *pp*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *p*

Pno. *p* *f* *p* *f*

E. Gtr. clean *p*

Bass *p*

Dr. *mp*

S. 1

S. 2

A.

63

Picc. 1 *p*

Picc. 2 *p*

Cl. *p* *pp*

S. Sax

A. Sax *p*

Hn. *p*

Tpt. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *p* *f*

Pno. *mp* *mf*

(8)

E. Gtr. *p* with distortion

Bass *f*

Dr. *p*

S. 1 *p* *cresc.* *mf*
Ne - ah - wist Ne - ah - wist

S. 2 *p* *cresc.* *mf*
Ne - ah - wist Ne - ah - wist

A. *p* *cresc.* *mf*
Ne - ah - wist Ne - ah - wist

66

Picc. 1 *f* *p* 3 3 3 3

Picc. 2 *f* *p* 3 3 3 3

Cl. 5 *ff* *p* 3 3 3 3

S. Sax *ff* *p* 3 3 3 3

A. Sax *ff* *p* 3 3 3 3

Hn. 5 *ff* *p* 3 3 3 3

Tpt. *p* 3 3 3 3

Tbn. 1

Tbn. 2

Tba.

Pno. *f* *mf* 3 3 3 3

E. Gtr. *ff*

Bass

Dr. *f*

S. 1 *f* *mf* Ne - ah - wist bro - cen bro - cen bro - cen bro - cen

S. 2 *f* *mf* Ne - ah - wist bro - cen bro - cen bro - cen bro - cen

A. *f* *mf* Ne - ah - wist bro - cen bro - cen bro - cen bro - cen

71

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

Pno.

E. Gr.

Bass

Dr.

S. 1

S. 2

A.

f *mf* *ff*

Ne - ah - wist

8th

Detailed description of the musical score: The score is for a full orchestra and vocal ensemble. Measures 71-73 are shown. In measure 71, the Piccolo, Clarinet, Saxophones, Horn, Trumpet, and Tuba play a melodic line starting on a B-flat. The Piano provides harmonic support. In measure 72, the key signature changes to two flats (B-flat and E-flat), and the time signature changes to 2/4. In measure 73, the key signature changes to three flats (B-flat, E-flat, and A-flat), and the time signature changes to 4/4. The vocalists (Soprano 1, Soprano 2, and Alto) enter in measure 73 with the lyrics 'Ne - ah - wist'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

74

Picc. 1 *f* *p* *f*

Picc. 2 *f* *p* *f*

Cl. *f* *p* *f*

S. Sax *f*

A. Sax *f*

Hn. *f*

Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Pno. *ff*

E. Gtr. *ff*

Bass *ff*

Dr. *ff*

S. 1 *f*
bro - cen bro - cen bro - cen bro - - cen

S. 2 *f*
bro cen bro - cen bro - cen bro - - cen

A. *f*
bro - cen bro - cen bro - cen bro - - cen

80

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tbn. 1

Pno.

E. Gr.

Bass

Dr.

S. 1

S. 2

A.

81

85

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

(8)

Pno.

E. Gtr.

Bass

Dr.

S. 1

S. 2

A.

ff

p

ff

f

f

pp

ff

p

ah

p

ah

ah

19

89 J

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

solo

mf

(8)

pp

cresc.

Pno.

E. Gtr.

Bass

Dr.

pp

cresc.

f

S. 1

S. 2

A.

93 **K**

Picc. 1 *f*

Picc. 2 *f*

Cl. *f*

S. Sax *f*

A. Sax *f*

Hn. *f*

Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Pno. *f*

E. Gr. *f*

Bass

Dr.

S. 1 *mp*

S. 2 *mp*

A. *mp*

wist.

22

96

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

Pno.

(8)...]

E. Gr.

Bass

Dr.

S. 1

S. 2

A.

100

Picc. 1 *mf* *f*

Picc. 2 *mf* *f*

Cl. *mf* *f* *f*

S. Sax *mf* *f*

A. Sax *f*

Hn. *mf* *f*

Tpt. *mf* *f* *f*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *mf* *f* *ff*

Tba. *ff*

Pno. *ff*

E. Gtr. *ff*

Bass *ff*

Dr. *ff*

S. 1 *mf* *f*

S. 2 *mf* *f*

A. *mf* *f*

bro - - - - - cen

bro - - - - - cen

bro - - - - - cen

105

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

Pno.

E. Gr.

Bass

Dr.

S. 1

S. 2

A.

Ne - ah - wist

Ne - ah - wist

Ne - ah - wist

ff

mf

mf

mf

ff

p cresc.

p cresc.

p cresc.

gliss.

gliss.

gliss.

f

ff

mp

cresc.

mf

cresc.

f

p

mp

mp

mp

mp

107

Picc. 1 *f* 5 5 3 6 5 *ff* 5 5 5 5 5

Picc. 2 *f* 5 5 3 6 5 *ff* 5 5 5 5 5

Cl. *f* 5 5 5 5 *ff* 5 5 5 5

S. Sax *f* 5 5 3 6 5 *ff* 5 5 5 5 5

A. Sax *mf* 5 *cresc.* 5 *f* 5 5 5 5

Hn. *cresc.* 5 *f* 5 5 5 5

Tpt. *mf* 5 *f* 5 5 5 5

Tbn. 1 *gliss.*

Tbn. 2 *gliss.*

Tba. 3 3 5 *ff* 5 5 5 5

Pno. (8) 3 3 3 3

E. Gtr. *f* *cresc.* 5 5 5 5 5

Bass *ff* 3 5 5 5 5

Dr. *mf* 5 3 5 3 5 3 5 3

S. 1 *mf* Ne - - ah - - wist *f* Ne - - ah - wist bro -

S. 2 *mf* Ne - - ah - - wist *f* Ne - - ah - wist bro -

A. *mf* Ne - - ah - - wist *f* Ne - - ah - wist bro -

109

Picc. 1 *fff*

Picc. 2 *fff* *f*

Cl. *fff* *f*

S. Sax *fff* *f*

A. Sax *fff* *f*

Hn. *ff*

Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *(ff)*

Pno. *ff*

E. Gtr. *fff*

Bass *(ff)*

Dr. *ff* *f*

S. 1 cen

S. 2 cen

A. cen

111

Picc. 1 *fff*

Picc. 2 *mp*

Cl. *mp*

S. Sax *ff*

A. Sax *mp* *ff* *mf*

Hn. *mp* *ff*

Tpt. *ff*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba. *mp*

Pno. *mp*

(8)

E. Gr. *ff*

Bass *mf*

Dr. *ff*

S. 1 *ff*

S. 2 *ff*

A. *ff*

Ne - ah - ist bro cen nea - ah - wist bro - cen Ne - ah - ist bro

Ne - ah - ist bro cen nea ah wist bro - cen Ne - ah - ist bro

Ne - ah - ist bro cen nea ah wist bro - cen Ne - ah - ist bro

113

Picc. 1

Picc. 2

Cl.

S. Sax

A. Sax

Hn.

Tpt.

Tbn. 1

Tbn. 2

Tba.

Pno.

E. Gtr.

Bass

Dr.

S. 1

S. 2

A.

cen nea ah wist bro - cen Ne-ah - wist bro cen

cen nea ah wist bro - cen Ne-ah - wist bro cen

cen nea ah wist bro - cen Ne-ah - wist bro cen

